

K S O R

Guide

TO THE ARTS
OCTOBER 1985



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1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301

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FROM THE DIRECTOR'S DESK

Lake Wobegon Report



It has been many months since I've provided Guild members with a report on what has come to be known as the "Prairie Home Companion situation." The time for an update has arrived.

"Prairie Home Companion" was last broadcast on KSOR on June 26, 1982, shortly after the program visited Ashland on tour and made its debut on a new network, the American Public Radio network. KSOR declined to sign an affiliation agreement with American Public Radio questioning costs, the legality of the network's organization structure and a potential deleterious effect of such arrangements upon National Public Radio. KSOR offered to purchase broadcast rights to "Prairie Home Companion" separately from a bundled APR package but was refused. Late in 1982, KSOR again asked the program's producers to quote a rate for KSOR's broadcast of the program separately from other APR offerings. At that time, we reiterated our standing interest in negotiating an agreement along those lines. The inquiry never received a reply.

Since that time, KSOR has maintained the position that it would not execute a standard APR affiliation agreement for all the reasons stated above. And that stance has not been without effect both locally and nationally.

Other stations have emulated KSOR's position often for the same reasons. Stations in Eugene, Phoenix, Kansas City and other locations all declined to sign up with APR. And since the time of these events, public radio has been through a tumultuous series of events. A number of national magazines and trade papers ran stories about the dispute and KSOR came to be viewed as one leader of some sort of revolt, a position we never sought. We were simply doing what we thought was right for the short and long-term interests of our listeners and for public radio. Some of my colleagues managing stations which did sign up with APR were critical of KSOR's position because they thought pointing out public radio's breaches of good public service policy, of which the APR episode is a case study, would cause erosion of support for public radio in the Congress. Others suggested that relating in such detail to our listeners the inner workings and issues of such an explosive event would generate bad press for public radio and present listeners with information they could not accept or fully understand.

Those concerns didn't much bother me. Congress should evaluate public radio for its actions, good or bad. And listeners are the essential party to this thing we call public radio. It is to public radio's advantage, if not our obligation, to see that listeners are kept informed.

A fair number of managers of other public stations which did sign up with APR simply said privately: "I wish we'd done what you did." Some even said that when they publicly denounced the KSOR Listeners Guild for filing petitions with the FCC and bringing the matter to congressional attention. The Guild did file several petitions, spent much time educating congressional representatives on this subject, and when the chips were down for NPR in 1983, went to the FCC to secure the national fundraising waiver to permit on-air solicitation for support to save NPR.

The reaction to KSOR's position I most valued came from Maurice Mitchell, then chairman of NPR's Board of Directors. On receipt of the July, 1982 *KSOR Guide*, in which my column presented our reasons for not accepting the standard APR affiliation contract, he sent a note which said:

"Congratulations on a well-thought out presentation of a most difficult subject. It helped me, as a public member of NPR's Board, and I know it will be useful to others who have to develop an understanding of how to deal with this and other events in the changing public broadcasting scene. You've provided real leadership."

Unfortunately, Mitch was not long to remain part of the effort to solve these problems. He and Frank Mankiewicz, then NPR's president, sent a copy of that July, 1982 *KSOR Guide* column to the licensees of the stations which had founded APR. And at the next NPR Board meeting, when Mitch tried to introduce a petition from twelve stations (including KSOR) regarding the legal and policy matters the situation presented, his resignation was requested and he resigned on the spot. The stations which founded APR are among the largest in the country and exercise tremendous power in public radio circles, including the NPR Board.

Then public radio entered some very dark days and because of the curious way in which our refusal to accept the APR affiliation contract terms had figured in Mitchell's resignation, KSOR was thrust into a highly visible position in a complex national situation. Within twelve months, NPR was more than seven million dollars in debt.

It was popular in the mainstream press to attribute the NPR debt crisis to bad management. And it was. But it was management by crisis in the midst of a highly volatile, and unfriendly, environment. I always felt that Frank Mankiewicz was made a scapegoat, not a popular view in

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public radio circles. His efforts to hire a vice-president in charge of finance, which had been advised by professional business consultants, were rebuffed by the NPR Board. At the very time that the Board was to have been both adopting NPR's budget, and appointing a fund-raising staff to stimulate the underwriting and grant income on which so many budget predictions were based, the Board was instead trying to sort out the political aftermath of Mitchell's forced resignation and the continuing skirmishing with APR. Mitchell's parting words to Mankiewicz were: "I give you another six months." His estimate was not significantly in error.

It was commonplace among NPR stations to try to separate the NPR financial crisis from the APR situation. But you can't. At the very least, the debt might have been smaller if there hadn't been so much internecine battling within the boardroom with attendant efforts upon NPR's embattled management.

That is why the anticompetitive aspects of APR board members sitting on the NPR board, and playing so large a role within the NPR decision-making process, made it so important to us in 1982 to object to these obvious violations of the antitrust laws.

NPR, and we, were done a lot of injury during those sad days. A lot of good NPR employees left 2025 M Street. Some were terminated for lack of funds during the debt crisis. Others were dismayed by what was occurring and simply resigned. NPR canceled a lot of programs. And public radio lost a lot of its integrity.

Meanwhile, all has not been quiet in Lake Wobegon. American Public Radio has grown and prospered, partially as a result of its own ingenuity and partially as the beneficiary of NPR's difficulties. But APR isn't the big happy family its press releases would suggest. APR stations were increasingly unhappy about the network's high-handed tactics. Last Spring discontent erupted in a flurry of angry correspondence from APR stations responding to the latest round of price increases for "Prairie Home Companion." Critical public statements were issued by Alaska Public Radio, Prairie Public

Radio, Virginia Public Radio and Southeast Communications Association (which represents 27 stations in the southeastern U.S.) and by Public Radio in Mid-America (which represents about 25% of the stations in the country). Individual stations also expressed formal concern.

Excerpts from some of these letters include:

"... [M]any of us are beginning to resent APR's apparent 'take it or leave it' attitude." (PRIMA)

"The perception I get from talking with my fellow managers is that we can't trust a lot of what we hear from American Public Radio."

(WNIU-FM, DeKalb, Ill.)

The manager of the station in Sitka, Alaska, is quoted in a trade press article as saying that:

"... public radio stations are just now beginning to realize the differences between APR and NPR. He characterizes NPR as a democracy ... But APR is 'an oligarchy. ...'"

The manager of the station in Wake Forest, N.C. is quoted:

"APR is to public radio what OPEC was to the industrialized world in 1973."

And a lot of stations threatened to drop "Prairie Home Companion" over the new contract language and pricing. WMUK-FM, Kalamazoo, did. A June letter to his station's listeners from Mike Lazar, at WNIU, was read with interest at KSOR because I knew what Mike was going through.

"Besides the changed broadcast time, the new APHC contract calls for other restrictions in the ways we must broadcast the program and how we can conduct fund-raisers. It also imposes a 50% price increase effective July 1985, or a 125% increase in just a year and one-half.

We wrestled seriously with the thought of dropping the program, because we felt that the producer is totally without precedent and

without the moral right to take virtually all control away from the subscribing stations. I have to admit that I feel like I've sold a part of my soul to keep the program on the air."

We've been doing a bit of soul-searching and evaluation at KSOR, too. And we've come to the same conclusion. We have, therefore, decided to affiliate with APR and are returning "Prairie Home Companion" to KSOR's Saturday schedule beginning this month.

And what has "Prairie Home Companion's" absence from KSOR's schedule accomplished?

First, and foremost, we did what we thought was best for our listeners and public radio in general. You would not want us to make our decisions according to any other standard. We also saved KSOR a lot of money, I might add, by forestalling our obligation to APR's usurious rates.

Second, the legal antitrust objections raised before the FCC and the Justice Department in 1982, resulted in a change in the corporate relationship between APR and Minnesota Public Radio, the producer of "Prairie Home Companion." In 1983, MPR technically severed its ownership of APR and control over APR's board. There is still other overlap between MPR and APR, but the most egregious hazards were removed after these complaints were raised.

Third, despite brave words from NPR board members sympathetic to APR, who alleged that as a non-profit organization NPR was exempt from antitrust obligations, our objections bore fruit. Not only was it affirmed that NPR was subject to federal antitrust law, but a new conflict of interest policy and review procedure for NPR board members was adopted in 1984. The NPR attorney who helped to draft these policies noted to me at the time that, had the 1984 policy been in place in 1982, many of NPR's 1983 problems might have been avoided.

Perhaps of greatest importance, I believe NPR board members themselves, some of whom have strong interests in APR, are more aware of the importance

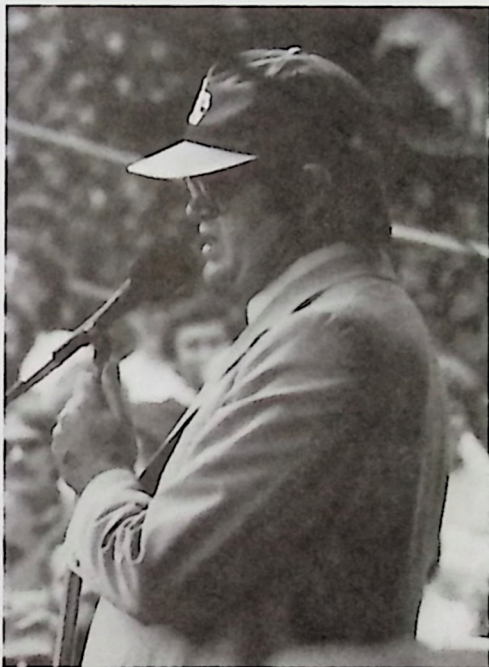
of not arriving at decisions for NPR operations out of consideration for the corollary effect of those decisions upon APR.

We weren't able to prevent the debacle at NPR that we predicted in 1982. But perhaps we moderated its outcome. And perhaps we helped strengthen public radio in its long-term ability to deal with these matters.

We still decry the costs, which are significant, and certain of the business practices, of APR. But it now seems that there is no useful purpose to be achieved by further delaying an APR affiliation for KSOR.

During the evolution of this situation I've accumulated about one hundred pounds of letter, notes on telephone calls, tape recordings of NPR Board meetings and statements by APR principals, press clippings and other related documents. Some day I'll take some time off and try to write the story, more fully than has been possible in this column during the past three years, of how public radio lost its innocence.

Ronald Kramer
Director of Broadcast Activities



Garrison on stage in Ashland



Going For It: The Coos Art Museum

by Cathleen Freshwater

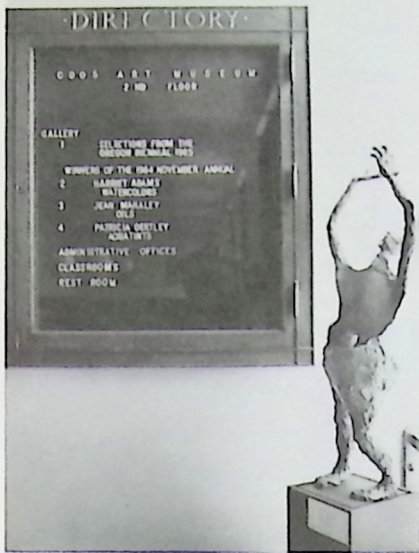
The former post office at 235 Anderson is Coos Art Museum's new building



The lobby & gift shop with pieces from the permanent collection & current shows



The former mail-sorting room which will be the Main Gallery.



Hal Buckner's "Bronze Woman" graces the directory landing.

1985 has been a year of change and growth for the Coos Art Museum. The most obvious change was the move from the old Carnegie Library on Market Avenue to the former Coos Bay post office building, which gave the Museum a better-centered downtown location, as well as a great deal more space.

Since its inception as a non-profit corporation in 1950, as the Coos Artists League, through its change to "Coos Art Museum" in 1978, to now, the Museum has had a mission of fulfilling its responsibility as a primary cultural center in southwestern Oregon — to develop and nurture the spirit of art in the community. By providing art education programs to supplement those of the local school systems, by providing a repository for the collection and preservation of art objects, and by the exhibition of both owned and borrowed art objects, the Coos Art Museum (CAM) maintains a lively contribution to the art world. Exhibitions are changed on a monthly basis, and are complemented by selections from the museum's permanent collection.

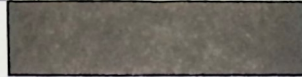
Sculpture from the permanent collection greets you as you enter. New

construction inside the door houses the Museum Gift Shop. Built of oak and glass by Mike Vaughan and Richard Kuznitsky, the shop's front wall blends amicably with the marble of the lobby. Behind the docents' reception desk is the Rental/Sales Gallery where paintings and prints by local artists are available to members for rent, and to everyone for sale. What was once the sorting room for the U.S. mails is being transformed into the Main Gallery on the ground level, funded in part by a grant from the Oregon Arts Commission. Upstairs, five galleries share space with the vaulted-ceiling, sky-lit Atrium the Prefontaine Memorial Room (leased from the Museum by the Prefontaine Memorial Committee), various classrooms, administrative offices, and a members' lounge.

Staffed primarily by volunteers from among the membership, the Coos Art Museum employed its first full-time professional on July 1, 1984, when it hired Craig Pozzi as director after a nationwide search. Pozzi guided the Museum's physical move to the new building, and spearheaded the reorganization of specific responsibilities. He programmed the



Poster previewing the dedication of the Prefontaine Memorial Gallery. Late morning in the Atrium



administrative structure and wrote the long-range plan, providing a basis for continuity, as well as moving in new directions in the exhibitions program. In the past, exhibits revolved around the juried competitions in photography, crafts, and fine arts, and the winners thereof, placing selection of exhibitions largely under juror control. Currently, the Museum has assumed full authority for selecting exhibitions, usually the work of local/regional artists, which exemplify the Museum's position as a regional cultural center.

Because funding did not allow the renewal of Pozzi's contract, CAM spent July and August repeating the search for a Managing Director (and as of this writing the search was still on). Larry Watson filled in as Interim Director in the meantime, continued the course set by Pozzi, and added an enthusiastic expertise of his own. One feature initiated by Watson in August is "Tuesday Night at the Museum," which began with a three-part film festival titled, "The Art of Silent Movies." Silent films from the private collection of Lionel Youst were shown to the piano accompaniment of Don Loftus.

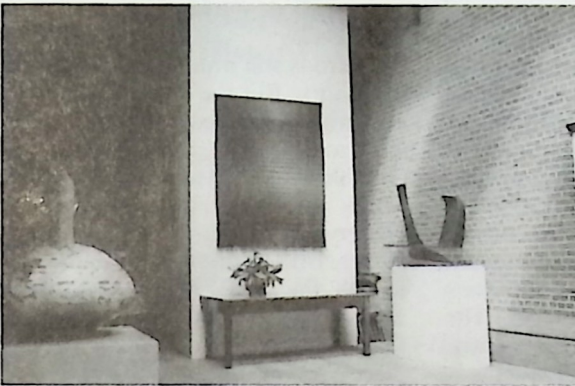
Will Rogers in "Going to Congress" marked the beginning of a regular feature Tuesday nights in the Atrium. (Programs begin at 7:30 pm and last until about 9:00. General admission is \$1.50; Museum members, seniors, and students, \$1.00.) Another idea pursued by Watson, that began with the South Coast Music Festival in July, is interaction with the Music Enrichment Association. The eight-piece chamber orchestra which played in the Atrium one Friday afternoon opened an entirely new aura of performing arts to CAM, and the vibrance of the acoustics as the music floated through the galleries insisted that the performance be repeated.

The quality and variety of classes offered regularly at CAM was illustrated by the September exhibition of the Coos Art Museum Instructors' Show, showcasing the works of artists Wally McCamant, Arlene Roblan, calligrapher Sister Lorraine M. Schneider, and weaver Connie Barnhart.

As an integrated center for the cultural community, the Coos Art Museum does not limit its involvement to exhibitions. Don Blom and his House Committee



Late morning in the Atrium

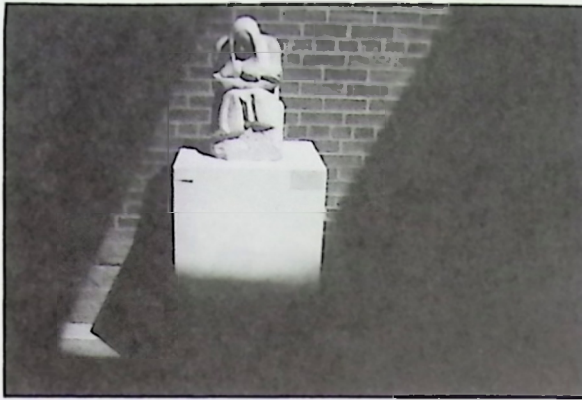


Late morning in the Atrium

work with the Community Services Program to provide work-rehabilitation for the county, demonstrating the positive effects of doing a good job well in an uplifting environment. The House Committee which makes repairs and provides the amenities, was responsible for removing all Museum artifacts from the old building and for clearing the sorting room to pave the way for installation of the new Main Gallery.

For many people in the area, the most exciting new facet of the Coos Art Museum is the Prefontaine Memorial

Room which provides a permanent display for the collection of memorabilia — trophies, photographs, videotapes — of Steve Prefontaine's meteoric athletic career. Mike Vaughan, the local artist/builder who received the contract to refurbish the room, and who works to the background music of KSOR, turned down his radio and interrupted his taking all the old oak "down to the bare wood" to point out that the room would be dedicated on the morning of the Prefontaine Memorial Run. "See, this window overlooks the traditional starting



Joseph Webb's "Stone Mama" skylighted in the Atrium. (Permanent collection)

line of the race. The collection of trophies and photos would have been in the Bay Area Chamber of Commerce office, but it lacks the proper display space he deserves." Vaughan added that the statue by the Chamber office, designed by architect Stuart Woods, has been "duplicated for Coos Bay's Sister City, Choshi, Japan, where the copy sits on a running track dedicated to Coos Bay."

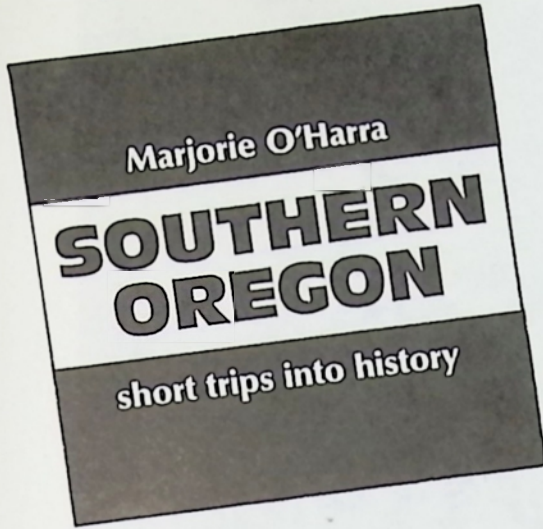
Stuart Woods, of the Prefontaine Memorial Committee, also commented on the collection of videotapes of Steve's runs, plus documentary footage. The Committee has begun to collect the art-type work — sculpture and drawings — and will rotate the collection. It's amazing what's available throughout the country. The room will also function as a committee meeting room with full services, VCR, and a telephone, eventually. "Steve used to work with prison inmates on a recreational program," Woods added. "And the inmates at the state penitentiary are building and donating the conference table."

Bob Huggins, head of the local branch of the Prefontaine Foundation, noted that the memorial committee had received donations of between \$2,000 and \$3,000 so far. "The rest of the money is coming from the Prefontaine Foundation in Eugene, which we'll pay back as we can," he reported. "This has been a pay-as-we-go plan." Huggins also noted that

donations to the Prefontaine Memorial Committee are tax-deductible and can be sent to Post Office Box 1380 in Coos Bay, 97420.

There is still much work to be done in the future. But the present already holds rewards for the Coos Art Museum visitor. You may browse through the Museum Gift Shop, sort through the local artists' works available in the Rental/Sales Gallery, chat with the docents about current and future events, immerse yourself in the glory of Steve Prefontaine, examine the photomurals of Laura Volkerding (through October), view pieces from the permanent collection, inhale the peace of the Atrium, enjoy the ambiance of Tuesday Night at the Museum, and become an active part of the Coos Art Museum's integrated community cultural center by joining the membership. Located at 235 Anderson Avenue in Coos Bay, the Museum is open Tuesday through Sunday from noon to four.

Cathleen Freshwater is a writer who resides in Coos Art Museum territory. This is her first piece for the Guide.



Southern Oregon: Short Trips Into History

by Marjorie O'Harra

Southern Oregon Historical Society

Reviewed by Barbara Ryberg

The family car and a picnic basket are all that one needs to complete any of the short trips narrated in *Southern Oregon: Short Trips Into History* by Marjorie O'Harra. Inside this beautifully laid out volume are stories, legends, and pictures of homes from pioneer days, as well as pictures of the pioneers who built them. Each trip has a map to give a general idea of location; when necessary more detailed maps are suggested. There are even pages for notes, a thoughtful touch for a history buff.

What these short trips offer the curious is a view of the Rogue Valley and northern California which is rich in sentiment, excitement, and mystery. In Marjorie O'Harra's own words, history ought to be a "fun story." To illustrate her conviction, some of the narratives suggest a deeper story, a novel lurking underneath, perhaps.

Maryum's Rose is one such story. Maryum came to Oregon from Missouri in 1851. Wagon travel did not allow for

transport of any but essential goods, but she managed to include a cutting from her favorite rose. It blooms in the little Logtown Cemetery every May, keeping alive the sentiment behind her gesture.

There's nothing sentimental, however, about how Grizzly Peak received its name. The danger and excitement of Henry H. Chapman's encounter with a grizzly in the summer of 1885 is a classic. "First she caught me by my right thigh, tearing the flesh. I struggled . . . she caught me by the shoulder, ripped it apart. Then she went for my throat. Those big white teeth sunk into my neck and tore out the veins, but somehow they missed the big one." Chapman takes it in pioneer stride, concluding, ". . . never did go bear hunting again, just too damn dangerous."

Mystery supplants danger in the legends which surround Mt. Shasta. Nothing traps the imagination like a good mystery, and the body of poems, books, and "spooky stories" which surround this national treasure prove it.

Poet Joaquin Miller described Mt. Shasta as, "Lonely as God and white as the winter moon," capturing the essence of its power, spirit and distance. Whether it is true that inside the mountain Yak-tayvians are ringing chimes, or the Lenurians are teasing recreation seekers doesn't matter nearly as much as being able to speculate about the possibility that these strange things might be taking place. It is that very possibility that drives the imagination, which might be called history's underpinning. Because isn't it in the imagination that the past and future cross, and isn't it in the imagination that history lives?

It's fun to think about the nature of history, and it's even more fun to be able to participate in some of the experiences and places that helped shape where we live. Remember to take the book along, and who knows, that larger story might even take form.

Barbara Ryberg is a freelance writer based in Ashland.



“If music be the food of Love, play on”

— Duke in Shakespeare’s *Twelfth Night*

by Alice Daya



Hank Kranzler

Peggy Rubin, Yair Strauss and Shirley Patton plan the collaborative performance of the Oregon Shakespearean Festival and the Rogue Valley Symphony.



"Strike up, pipers!" Benedick commands in Korngold's *Much Ado About Nothing*, and Southern Oregon audiences will be transported back through several eras of Shakespeare-inspired music as two sister arts organizations join forces this month. In honor of the fiftieth anniversary of the Shakespearean Festival in Ashland, the Rogue Valley Symphony and members of the Shakespearean Festival acting company will cooperate to present a combination of symphonic music inspired by Shakespeare's plays interwoven with representative dramatic pieces.

A first for both organizations, the concert will be presented three times by the Rogue Valley Symphony: as the opening concert series on October 1st at Southern Oregon State College Music Recital Hall; on October 3rd in Grants Pass at the First Baptist Church; and in Medford on October 5th at the Senior High School Auditorium. All three performances are scheduled for 8:00 pm. A fourth performance will be presented

October 7th in the Oregon Shakespearean Festival's Bowmer Theater in Ashland. Special ticket prices and an earlier-than-usual time make this performance ideal for families. For adults, tickets are \$3; for students and senior citizens, tickets are \$1. The performance begins at 7:30 pm.

The format of this concert is unique. The music of three composers, Korngold, Mendelssohn, and Berlioz, will intertwine with the voices of Festival actors, who will introduce the Shakespearean plays relating to the music and enact short scenes.

"The narrative and musical portions will complement each other, deepening the audience's perceptions of the plays and the music, and adding dimension to both," explains Yair Strauss, conductor of the Rogue Valley Symphony. The concert will carry audiences back through eras gone by, recapturing a time when music was an integral part of the presentation of Shakespeare's plays.



The Rogue Valley Symphony

Beginning with Korngold's overture for *Much Ado About Nothing*, written in 1919, the concert continues with four other selections from Korngold's score, including the Intermezzo ("Garden Scene"); a lyrical section ("Maiden in Bridal Chambers"); a grotesque march representing Dogberry and Verges; and the finale ("Hornpipe") which commences with Benedick's command, "Strike up, pipers."

Festival actors and a chorale of six add another facet to Mendelssohn's nineteenth century composition of incidental music to *A Midsummer Night's Dream*. This well known comedy and Mendelssohn's music follow the chaotic reversals of four lovers under the influence of fairies. Following the Overture, Titania's attendant sprites lull her to sleep with "You Spotted Snakes;" the Intermezzo between the third and fourth acts reflects the growing agitation of the lovers; and the famous Nocturne, suggesting the moment when the four confused lovers fall asleep, rounds out this portion of the concert.

Both the Korngold and the Mendelssohn were written for productions of the plays. By contrast, Berlioz's *Romeo and Juliet*, dating from the mid-14/KSOR GUIDE/OCT 1985

nineteenth century, was inspired by the play but was not written to accompany it. Two selections provide the finale for the concert. "Queen Mab Scherzo" was inspired by the fairy's flight described by Mercutio: "Her chariot is an empty hazelnut . . . and in the state she gallops night by night through lovers' brains, and then they dream of love." "Love Scene," reflecting the lovers' few ecstatic moments together, was Berlioz's own favorite work, and was inspired by his love affair with Harriet Smithson, a popular Shakespearean actress of the time.

Conductor Strauss made his selections after hours of library research. Of the fifty works he reviewed, some were very obscure, rarely or never recorded. "The music of Shakespeare's time was totally different; it wouldn't be right for the Rogue Valley Symphony, which has seventy musicians, to use only eight to play the instruments of Shakespeare's day." So he selected the best of the Shakespeare-inspired works of the Romantic and Modern periods, focusing on providing dramatic variety to emphasize the dynamic qualities of Shakespeare's plays and the music written for them.

Peggy Rubin, director of Public In-



formation and Education at the Oregon Shakespearean Festival, and Shirley Patton, coordinator of the Fiftieth Anniversary celebration, have been working with Strauss and Peter Cotton, Ashland vice president and "idea man" for the Rogue Valley Symphony.

Cotton was the first to suggest a tribute to the Shakespearean Festival, although Strauss has been wanting to collaborate with the Festival since he began conducting the Rogue Valley Symphony six years ago. Since its inception, the project has caught the imaginations of everyone involved.

Cotton reflects on parallels between the Rogue Valley Symphony and the Shakespearean Festival: "The Festival is looking back at its evolution as an organization, while the Symphony is just coming into full flower." As the two organizations come together, each bringing its own experience to blend with the other's material, everyone involved can respond to Shakespeare in a new way.

"The actors are excited about doing this," Patton declares. "Many of them are Rogue Valley Symphony fans." Shakespeare characters to be seen include Beatrice and Benedick, Oberon, Titania, Mercutio, and Romeo and Juliet.

Bringing together two performing arts groups has its problems, however: "This is difficult to arrange logistically," Patton admits. "Our actors don't have much time for extra rehearsals and performances." The fourth performance adds to the challenge. "The Bowmer usually has a set stored on the stage when it isn't in use. So just fitting in the extra performances and arranging for an empty stage are obstacles," she continues.

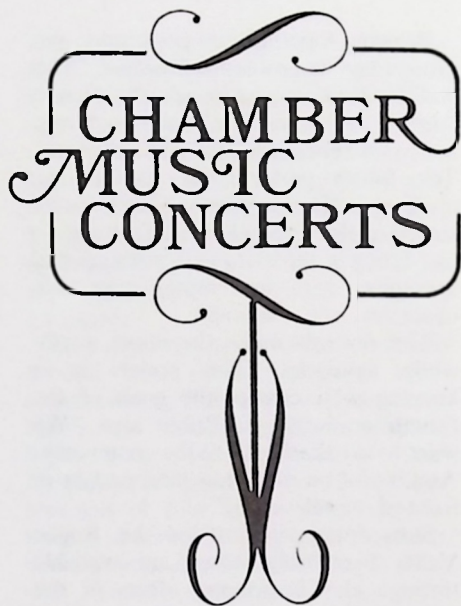
The rewards make the effort worthwhile, however. "This project is in keeping with one of the goals of the fiftieth anniversary," Rubin says. "We want to say thank you to the community. And it will be more fun than a night in front of the television!"

Subscription tickets for the Rogue Valley Symphony season are available through the Symphony office in the Music Building at Southern Oregon State College. For the special family performance in the Bowmer Theater, tickets may be purchased either at the Symphony office or at the Oregon Shakespearean Festival box office.

Alice Daya, now working on her M.A. at SOSOC, is editor of the college's literary magazine, the West Wind Review, and contributes regularly to the Guide.

The Spirit Of Chamber Music

by Laura Young

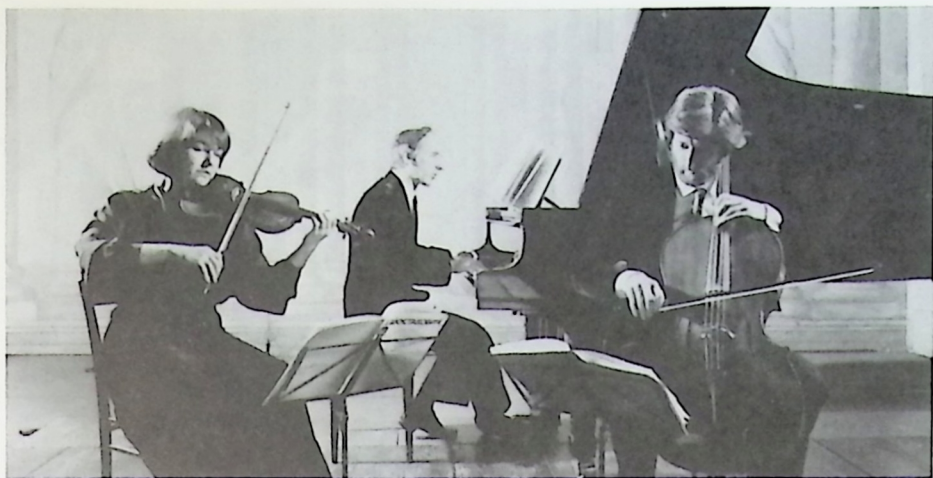


One of Southern Oregon's newest and most extraordinary artistic offerings is its Chamber Music Concert Series, this season featuring highly acclaimed ensembles from Italy, Hungary, Germany and England. The series of four concerts beginning October 23, is sponsored by the Division of Continuing Education at Southern Oregon State College. All performances will begin at 8:00 pm in the Music Recital Hall at SOSOC.

With one successful season now completed, Chamber Music Concerts embarks upon the 1985-86 campaign with an offering of a piano trio and three string quartets. In these small ensembles, composers often put forth their most imaginative musical ideas, in a sense experimenting with daring harmonies and rhythms, as well as demanding a high level of individual virtuosity from the players. For example, some of Beethoven's most exacting and adventurous compositions appear in his string quartets, piano trios, and other chamber music.

The first concert will offer Trio di Milano (piano, violin, and cello), an ensemble which was originally organized by three teachers at the Milan Conservatory. Since then, they have performed the complete piano trio works of Beethoven, Schubert, Mendelssohn, Schumann, and Brahms. The group has performed throughout Europe and the United States, always achieving superlatives from critics and audiences.

Southern Oregon audiences will be blessed with their rendering of Mozart's Piano Trio in C Major (K.548), Ravel's classically-oriented Trio in A Minor (written in 1914 and his only work for piano trio), and Beethoven's middle period Trio in E (flat) Major, Op.70, No.2.



Trio di Milano



Bartok String Quartet

The Bartok String Quartet, named after the great Hungarian twentieth century composer, will appear here on January 31, 1986. Formed in 1957, the ensemble (with some changes in personnel) has appeared in more than 2,500 concerts all over the world. A unique feature of this quartet is its recording of all of the six Bartok string quartets. The group often performs these works in a two-evening concert program. The quartet also boasts of having won many of the most prestigious international competitions, including the Kusseth Prize, Hungary's highest award, in 1970.

The third concert in the series will provide Salzburg's Hagen Quartet on March 12. Three members of this ensemble, Lukas, Veronika, and Clemens Hagen, are the children of the principal violist in the Salzburg Orchestra. The other member, violinist Annette Bik, is a cousin. Ranging in age from only 19 to 23, the group has already been in existence long enough to win competitions in Germany, France, Canada, and England, where Yehudi Menuhin was president of the jury.

On April 11, the final program of the Chamber Music Concerts will consist of



Gabrieli String Quartet



Hagen Quartet

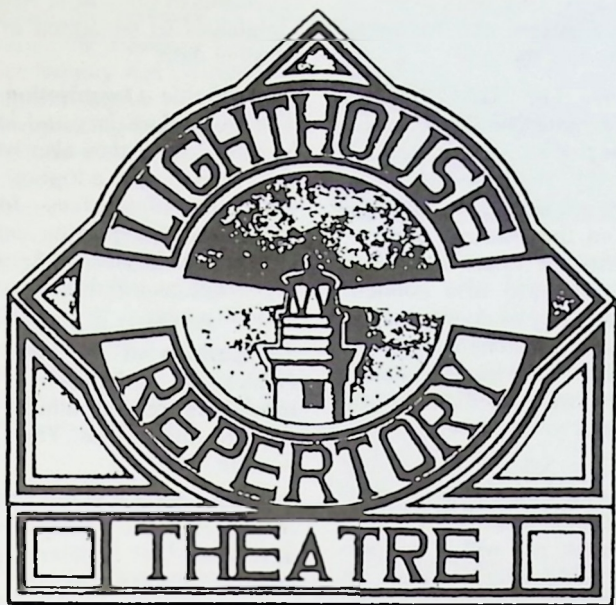
England's Gabrieli String Quartet playing the Quartet in G Major, Op. 77, No. 1 by Haydn ("the father of the string quartet"), Quartet in E Minor, Op. 83, by England's own Edward Elgar; and Dvorak's Quartet in E (flat) Major, Op. 51, which is so rich in Slavonic melodies.

Although it might be added that there was no such thing as a string quartet during the lifetime of the late Renaissance composer Gabrieli, nor was he English, the Gabrieli String Quartet has achieved great success and now ranks as Britain's foremost string quartet. The group frequently appears on London records,

having among other things recorded all of Beethoven's string quartets.

These outstanding groups will "make music together" in the true spirit of chamber music as each visits the area this season. Tickets for all programs in the Chamber Music Concerts are priced at \$28.00 and are available by calling the Division of Continuing Education at SOSOC, 482-6331. Full-time students and senior tickets are priced at \$16.00. Single admission prices are \$8.00 (regular) and \$5.00 (students and seniors).

Laura Young is a writer who resides in Ashland.



I Remember Mama

by Sherry Heiser

Adapting mama's bank account is a serious endeavor of many a youngster, but John van Durten approached the activity in a somewhat different manner. His endeavor, a play adapted from Kathryn Forbes' novel, *Mama's Bank Account*, will be produced this month by the Crescent City-based community group, the Lighthouse Repertory Theatre.

"I Remember Mama" (and, presumably, her money) will be on stage at the Crescent Elk Auditorium at 10th and G Streets in Crescent City at 8 pm on October 11, 12, 18 and 19, and at 2 pm on October 13.

The production, originally adapted for the film of Rogers and Hammerstein, is a series of heart-warming vignettes about a Norwegian family in San Francisco around 1910. The title of the play may be familiar to some people who remember a hit television comedy series of the same name, which aired in the 1950's.

"There is a lot of comedy in it, but it's not totally comic," says LRT member David Cismowski, who is directing the

upcoming production. "There are some serious things in it, too."

The part of Mama is played by Sandy Starets. Carol Anderson is Katrin, with Debra Brayfindley as Christine and Rachel Hubbard as Dagmar. Dal Coke portrays Papa, and Stan Stanovich is Uncle Chris.

The part of Nels - played originally by Marlon Brando when the play opened September 28, 1944, at the Shubert Theatre in New Haven, Connecticut, and subsequently at the Music Box Theatre in New York City one month later — is portrayed by Lonnie Johnson in Crescent City's production. Debbie Cochran is Trina, Holly Herrick is Sigrid, and Robin Hubbard plays Jenny.

Tickets are \$3.50 for adults and \$2.50 for children under 12 and senior citizens, and will be available at the door. Ticket information also may be obtained by calling the director, David Cismowski, at (707) 464-1311.

Sherry Heiser is a reporter for the Del Norte TriPLICATE.

The Oregon Legislature went home in late June, having passed the following bills which will impact the arts:

OAC Budget: The OAC budget adopted had no program funding changes from the Governor's recommended level, which means that the entire increase of \$53,000 will be used to release a like amount from the National Endowment for the Arts for Local Incentives Test Program grants to arts councils which generate new city or county match. The House Speaker and Senate President attempted to enhance the budget further, but those efforts were blocked at the end of the session.

Sales Tax: The Sales Tax measure which will be on the ballot in September will not, if passed, add a tax on tickets to performance events, nor will it tax purchases by charitable organizations. In addition, the "Basic Education Act," which becomes effective if the Sales Tax is adopted, includes Music and Visual Art in the statutes as basic subject areas.

Lottery Revenue: The arts will be competing for nearly \$3 million dollars for promotion and marketing (can include facilities development) from the Oregon State Lottery, along with agriculture, forestry, fisheries and tourism projects. Additional lottery dollars may become available, either at the state level or through city and county governments.

Arts Education: The Education Subcommittee also gave a big assist toward finally having a Visual Arts Specialist to complement the work of the Music Specialist at the Department of Education. A budget note calls for

specialists in the Visual Arts and Foreign Languages to be added at the "earliest possible date."

Charitable Organization Filing Fees: The House Judiciary and Joint Ways and Means Committees also helped the arts this session by adopting much more equitable filing fees for charitable organizations reporting annually to the Department of Justice. Fees for most arts organizations will drop, some by as much as \$400 a year.

Expansion of the Arts Commission: OAA's bill adding two new Arts Commissioners passed almost unanimously through the process. The OAC will now be nine members.

Artists and Art Sales: Three measures of importance to artists, introduced and advocated by different groups, were adopted during the session.

Until now, the contributions deduction available to an artist who donated work to a charitable organization was valued only at the cost of the materials used to create that work. Oregon Advocates for the Arts was successful with its effort to give artists a fair market value deduction against state taxes (as determined by an independent appraisal), just as collectors who donate work receive.

Oregon Artists Equity Association sponsored a bill amending the laws on the consignment relationship, and it became by far the most controversial arts issue of the session. As finally adopted in both chambers, this measure adds to the existing law primarily by making the artist's portion of the funds from a sale trust property in the hands of the dealer

ARTS LEGISLATION

until those monies are received by the artist. In addition, the standard for determining dealer liability was changed to require "the highest degree of care" by the dealer, where proving negligence was the artist's previous means of recourse with damaged work.

Many substances used regularly by artists may affect their health adversely. As proposed and advocated by the Oregon Student Public Interest Research Group (OSPIRG), a bill requiring manufacturers to label those hazardous substances, and banning toxic art supplies from elementary schools, passed the House and Senate virtually without opposition.

Other Issues: Oregon Advocates for the Arts was supportive, as part of the Travel Industry Council of Oregon, of the \$2 million appropriation made by the Legislature for Oregon's pavilion at EXPO 86. There will likely be opportunities for Oregon artists and arts groups to participate in EXPO 86.

OAA also successfully kept bottled up in committee a measure designed to cut the state's Percent for Art program to half that level. There will be many Percent for Art projects as a result of the session, and those interested in competing should ask to be added to the OAC Percent for Art mailing list.

Copies of new laws may be obtained from OAA, 1313 Mill Street SE, Salem, 97301. As soon as the information is available, OAA will also have a packet detailing how to compete for the lottery revenue available. Details on how to approach participation in EXPO 86 should also be available soon.

NOTE: This is excerpted from the complete 1985 Legislative Session Final Report, which also identifies supportive legislators to thank and provides additional information about the issues and the process. For a copy, write:

Oregon Advocates for the Arts
1313 Mill St., S.E.
Salem, OR 97301-6307
Or Call: (503) 588-2787

On the federal front, recent House Appropriations Committee actions funded the National Endowment for the Arts at the current level of \$163.7 million plus \$3 million for a media initiative for FY 1986, and made an appropriation to allow nonprofit per piece postal rates to stay below seven cents during 1986. Those items are not assured of passage through the Senate as adopted by the House, so it is important that Senator Mark Hatfield, Chair of the Senate Appropriations Committee, hears from Oregonians right away.

John Evey is Executive Vice President of the Oregon Advocates for the Arts.

UPDATE

by John Evey

PROGRAMS & SPECIALS AT A GLANCE

A Prairie Home Companion with host Garrison Keillor and his friends from Lake Wobegon return along with the Butch Thompson Trio to bring two hours of down-home fun on Saturdays from 6-8 pm beginning October 5.

The Canadian Opera Company presents Verdi's *Il Trovatore* to open a series of six opera broadcasts at 11 am beginning October 19.

The Rogue Valley Symphony's first broadcast of the 1985-86 season blends drama and music under the direction of Yair Strauss with members of the Oregon Shakespearean Festival in a live-on-tape tribute to the Festival's 50th season on Tuesday, October 8, at 7 pm.

KSOR's Community Radio Party brings host Mark Nelson, a number of excellent folk musicians and a live studio audience (reservations at 482-6301) on Saturday, October 26, at 8 pm.

A Scarlatti Birthday October 26, and The at 10:30 am on First centennial of this ba

Ruby, a tough interg science fiction space Tuesdays at 9:30 pm

St. Paul Sunday Mo McLaughlin in conv the world's best cha Sunday at 9:30 am.

The Kronos Hour pr approach to 20th-ce String Quartet on Th

Audiophile Audition discs and other new, and classical music S

Sunday	Monday	Tuesday	Wed
7:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Mo
9:30 St. Paul Sunday Morning	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ant
11:00 Audiophile Audition	9:45 European Profiles	9:45 900 Seconds	9:45 Abc
12:00 Chicago Symphony	10:00 First Concert	10:00 First Concert	10:00 Firs
2:00 First Take	12:00 KSOR News	12:00 KSOR News	12:00 KS
3:00 Philadelphia Orchestra	2:00 Berlin Radio Symphony	2:00 Cleveland Orchestra	2:00 Ton
5:00 All Things Considered	4:00 About Books and Writers	4:00 Star Wars Debate	3:00 A N
6:00 The Folk Show	4:30 Northwest Week	Songs Jumping In My Mouth (Beg Oct. 15)	4:00 Stu
10:00 Music From Hearts of Space	5:00 All Things Considered	4:30 Fresh Air	5:00 All
11:00 Possible Musics	6:30 Siskiyou Music Hall	5:00 All Things Considered	6:30 Sisk
	9:00 Cape Cod Radio Mystery Theatre	6:30 Siskiyou Music Hall	7:00 Mu
	10:00 Post Meridian (Jazz)	9:00 Canticle for Liebowitz	9:00 Vin
		Adventures of Doc Savage (Beg Oct. 29)	9:30 Lor
		9:30 Moon Over Morocco	10:00 Sid
		Ruby (Beg Oct. 8)	On
		10:00 Post Meridian	11:00 Pos
			(Jaz

A black and white photograph of a bottle pouring a liquid, likely wine, into a wine glass. The liquid is captured mid-pour, creating a dynamic splash in the glass. The bottle is dark and has a white label. The glass is a classic wine glass with a long stem and a wide bowl.

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Hinman Vineyards, Eugene
Knudsen Erath Winery, Dundee
Mulhausen Vineyards, Newberg
Oak Knoll Winery, Hillsboro
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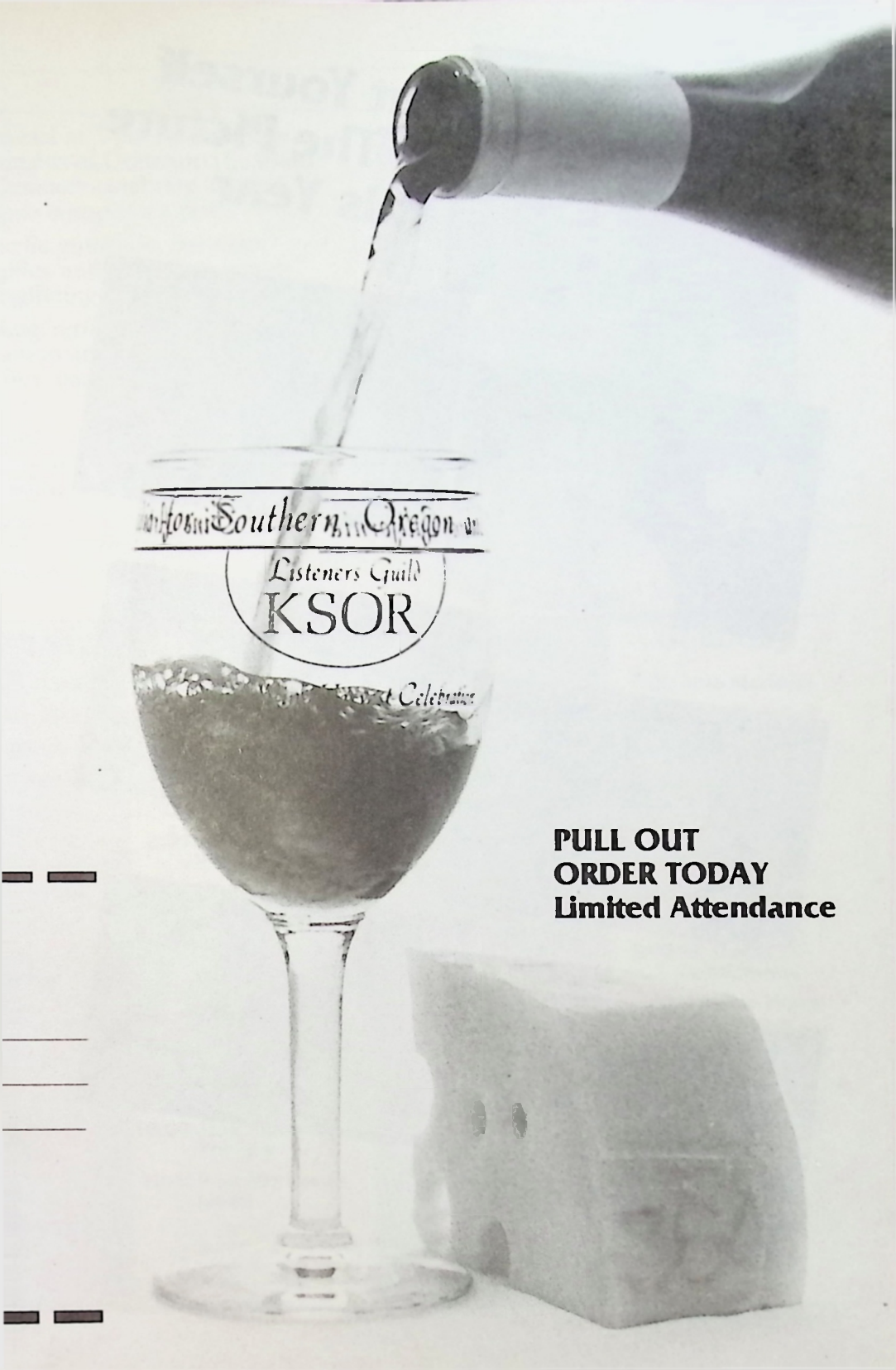
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Wednesday	Thursday	Friday	Saturday
6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition	7:00 Ante Meridian
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	10:00 Jazz Revisited
9:45 Veneration Gap	9:45 Veneration Gap	9:45 BBC Report	10:30 Micrologus
10:00 First Concert	10:00 First Concert	10:00 First Concert	11:00 NPR World Of Opera
12:00 KSOR News	12:00 KSOR News	12:00 KSOR News	Canadian Opera (Beg Oct 19)
2:00 Music From Europe	2:00 Orchestra Symphonique de Montreal	2:00 Orchestra Symphonique de Montreal	3:00 Pittsburgh Symphony
4:00 New Dimensions	4:00 Marian McPartland's Piano Jazz	4:00 Marian McPartland's Piano Jazz	5:00 All Things Considered
5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	6:00 A Prairie Home Companion
6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	8:00 A Mixed Bag
9:00 Chautauqua!	8:00 New York Philharmonic	8:00 New York Philharmonic	10:30 The Blues
9:30 Faces, Mirrors And Masks	10:00 American Jazz Radio Festival	10:00 American Jazz Radio Festival	
10:00 Jazz Album Preview	12:00 Post Meridian (Jazz)	12:00 Post Meridian (Jazz)	
10:45 Post Meridian (Jazz)			

SUNDAY

* by date denotes composers birthdate

7:00 am Ante Meridian

Your companion in the early morning! Ante Meridian combines jazz with classical music, special features and the Arts Calendar. Includes:

7:30 am Future Forward:

Arts Commentaries for the '80s.

8:30 am The Bioregional Report

A report on environmental, economic and resource issues, produced by the Siskiyou Regional Education Project.

9:30 am St. Paul Sunday Morning

This popular chamber music program returns to KSOR's schedule. Hosted by Bill McLaughlin, the series presents world-renowned performers and chamber ensembles in a relaxed, intimate setting.

Oct 6 The Deller Consort performs songs and dances from the renaissance and baroque periods.

Oct 13 The Portland String Quartet is featured in performances of works by Beethoven, Bach, Bloch, Kreisler and Piston.

Oct 20 The Empire Brass Quintet performs music from Bach to Gershwin to Fats Waller.

Oct 27 The Cascade Soloists perform music by Beethoven, Schiffr, Brahms and Schikele.



Audiophile Audition's John Sunier

AUDIOPHILE AUDITION With John Sunier

11:00 am Audiophile Audition

This new program samples the best Compact Discs, direct to disc recordings and other new, high-tech recordings, and also features interviews with leading figures in audio and music, who will acquaint listeners with the sometimes bewildering world of music recording. Direct from the satellite in digital sound, the program will present classical and jazz recordings of breathtaking quality. *National broadcast made possible by Telarc Digital, and Maxell.*

12:00 n Chicago Symphony Orchestra

A new 39-week series of broadcast concerts by what many consider to be America's finest orchestra.

National broadcast funded by Amoco.

Oct 6 Sir Georg Solti conducts the Chicago Symphony, the Symphony Chorus, and a distinguished cast in a concert performance of Verdi's *Falstaff*. (Note: First Take will not be heard due to the length of this broadcast).

Oct 13 Sir Georg Solti conducts the Symphony No. 9 by Shostakovich, and the Symphony No. 9 by Anton Bruckner.

Oct 20 Sir Georg Solti is joined by the Chicago Symphony Chorus, and soloists (soprano Felicity Lott, mezzo-soprano Diana Montague, tenor Siegfried Jerusalem, and bass-baritone Simon Estes) in a performance of Beethoven's *Missa Solemnis*, Op. 123.

Oct 27 Sir Georg Solti conducts works by Corigliano, Mozart, Tchaikovsky, Haydn and Debussy.

2:00 pm First Take

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR. Your host is Jan Weller. (Note: First Take will not be heard Oct. 6)

3:00 pm The Philadelphia Orchestra

Music Director Riccardo Muti and guest conductors with another season of concerts by this superb orchestra.

National Broadcast made possible by CIGNA Corporation.

Oct 6 Riccardo Muti conducts the Overture to *Luisa Miller*, by Verdi; Copland's Symphony No. 3; and the Piano Concerto in E-flat ("Emperor") by Beethoven, with soloist Alfred Brendel.

Oct 13 Klaus Tennstedt conducts *Till Eulenspiegel's Merry Pranks*, Op. 28 by Strauss; Hindemith's Cello Concerto (1940), with soloist Janos Starker; and *Also Sprach Zarathustra*, Op. 30 by Strauss.

Oct 20 Riccardo Muti conducts *Notturmo*, for Strings and Harp, by Irving Fine; the Duet-Concertino for Clarinet, Strings and Harp by Strauss; and Beethoven's Symphony No. 4 in B-flat, Op. 60. Clarinetist Anthony Gigliotti and bassoonist Bernard Garfield are soloists.

Oct 27 Rafael Fruhbeck de Burgos conducts Haydn's Symphony No. 100 in G ("Military"); Bartok's Piano Concerto No. 2, with soloist Garrick Ohlsson; and Ravel's *Daphnis et Chloe*, Suites 1 & 2.

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm The Folk Show

KSOR expands its folk music offerings! Join host Brian Freeman each week for folk music—and occasional surprises.

10:00 pm Music from the Hearts of Space

The best of contemporary space music with its antecedents: the adagios, the chorales, the quiet meditations from many world music traditions. All new shows featuring the latest releases. Hosts: Anna Turner and Stephen Hill.

11:00 pm Possible Musics

Host David Harrer previews a new recording each week, emphasizing New Age music, and the innovative experimental synthesizer music being produced in Europe and Japan. The records are usually imports or hard-to-find domestic releases.

2:00 am Sign-Off

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MONDAY

* by date denotes composers birthdate

6:00 am Morning Edition

Just like **All Things Considered**, this award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

7:00 am Ante Meridian

KSOR brings you classical music and jazz combined with features from Morning Edition, plus:

7:50 Community Calendar

8:30 The Bioregional Report A series of reports on environmental, economic and resource issues in Southern Oregon and Northern California, produced by the Siskiyou Regional Education Project with funds from the Carpenter Foundation. The reports will be heard during Monday's Ante Meridian, and at other times during the week.

9:15 Calendar of the Arts

9:45 am European Profiles

Local funds by A-L Welding Products, Inc.

10:00 am-2:00 pm First Concert

- * Oct 7 BILLINGS: Selected vocal works.
- Oct 14 IVES: Trio for Piano, Violin and Cello
- Oct 21 FRANCK: Prelude, Aria et Finale
- Oct 28 PROKOFIEV: Piano Concerto No. 3 in C, Op. 26

10:30 am Monday-Friday

The Sonatas of Domenico Scarlatti

A tricentennial celebration with new recordings of the cycle of Scarlatti's keyboard sonatas, performed by Scott Ross. National Public Radio has secured these recordings from Radio France far in advance of commercial release. You can hear these sonatas daily during First Concert. The 300th Anniversary of Scarlatti's birth is October 26th.

12:00 n KSOR News

2:00 pm Berlin Radio Symphony Orchestra

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European Orchestra, produced by Radio Deutsche Welle, Koln.

Oct 7 Riccardo Chailly conducts The Piano Concerto No. 2 by Brahms, with soloist Peter Frankl; the premiere of *Die Florenze*, by Bussotti; and *Symphonic Metamorphoses*, by Hindemith.

Oct 14 Myung-Whun Chung conducts *Berceuse Elegiaque*, by Busoni; the Cello Concerto No. 2 by Saint-Saens, with Lynn Harrell as soloist; and the Symphony No. 6 by Shostakovich.

Oct 21 Riccardo Chailly conducts a performance of Verdi's *Requiem*.

Oct 28 Riccardo Chailly conducts Bartok's Piano Concerto No. 2, with soloist Vladimir Ashkenazy; and Bruckner's Symphony No. 3.

4:00 pm About Books and Writers

Editor and journalist Robert Cromie talks with novelists, poets, playwrights and publishers in this weekly interview series dedicated to the world of writers and writing.

4:30 pm Northwest Week

Northwest journalist Steve Forrester hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington D.C. will affect you!

Local broadcast funded by Medford Steel and Medford Blouppipe, divisions of CSC, Inc..

5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Oct 7 REGER: Cello Sonata, Op. 116

Oct 14 JENCKS: Piano Sonata No. 3, Op. 10

Oct 21 R. STRAUSS: Duet-Concertino for Clarinet, Bassoon and Strings

Oct 28 WAGNER: Prelude and Love-Death from *Tristan und Isolde*

9:00 pm Cape Cod Radio Mystery Theatre

A series of radio mysteries. Say boo.

Oct 7 The Caller on Line One Tanya Macklin is host of "Talk Line," a weekly radio program. Tonight, the problems of her listeners are about to take a back seat to one of her own. (KSOR announcers are forbidden to listen to this program.)

Oct 14 The Case of the Murdered Miser A flashback, courtroom melodrama poses a hypothetical question: What if Ebenezer Scrooge had been murdered?

Oct 21 The Curse of the Whale's Tooth The reawakening of a family curse foretells that another death is about to take place. This concludes the series.

Oct 28 To be announced.

10:00 pm Post Meridian

An evening of jazz to complete the day. Call in your requests!

2:00 am Sign-Off

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Welcome Wagon
INTERNATIONAL INC.

TUESDAY

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Anto Morildian

- 7:50 am Community Calendar
- 9:15 am Calendar of the Arts

9:45 am 900 Seconds

A public affairs program produced by KSOR. Hosted by Lars Svendsgaard.
Funds for broadcast provided by the Clark Cottage Bakery, Asbland.

10:00 am First Concert

- * **Oct 1** DUKAS: Piano Sonata
- Oct 8** MOZART: Serenade No. 7 in D, K. 250
- Oct 15** DEBUSSY: Sonata for Flute, Viola and Harp
- * **Oct 22** LISZT: Piano Sonata in B Minor
- Oct 29** MAHLER: Symphony No. 2 ("Resurrection")

12:00 n KSOR News

2:00 pm Cleveland Orchestra

Another season of broadcast concerts under Music Director Christoph von Dohnanyi.

- Oct 1** Charles Dutoit conducts a performance of Haydn's oratorio, *The Creation*.
- Oct 8** Jahja Ling conducts *Medea's Dance of Vengeance* by Barber; Copland's Clarinet Concerto, with soloist Franklin Cohen; and Tchaikovsky's Symphony No. 2 in C Minor ("Little Russian").

Oct 15 Jahja Ling conducts Weber's Overture to *Oberon*; Mendelssohn's Piano Concerto No. 1 in G Minor, Op. 25 with soloist Rudolf Firkusny; and the Symphony No. 2 in D, Op. 43 by Sibelius.

Oct 22 Yoel Levi conducts Barber's Overture to *The School for Scandal*; Mozart's Horn Concerti Nos. 1 and 4, with soloist Barry Tuckwell; and *The Rites of Spring*, by Stravinsky.

Oct 29 Yoshimi Takeda conducts *Kobiki-Upa* by Koyama; Bach's Flute Concerto in C (Trans.) by soloist Jean-Pierre Rampal; Cimarosa's Concertante for Two Flutes, with Rampal and flutist Jeffrey Kahner; and the *Symphonie Fantastique* by Berlioz.

4:00 pm The Star Wars Debate

This special 6-part series examines President Reagan's Strategic Defense Initiative ("Star Wars"), and features leading proponents and opponents of one of the most important issues of our times.

Produced by the University of California's

Institute for Global Conflict and Cooperation. *Funds for local broadcast provided by Nurse Practitioners Bryan McNutt, R.N., A.N.P., and Stephen Joslin, R.N., F.N.P.*

4:00 pm Songs Jumping in My Mouth. Beginning October 15.

A repeat of this popular 13-week children's series.

Local broadcast funded by the Oregon Education Association.

4:30 pm Fresh Air

Host Terry Gross interviews leading figures in politics, entertainment and the arts.

Oct 1 Dick Cavett recalls his early days of writing jokes for Jack Paar and Johnny Carson, and shares some stories from his own television talk shows.

Oct 8 Celebrated cafe society singer Bobby Short talks about his early days as a child vaudeville performer and his life today entertaining at New York's elegant Cafe Carlyle.

Oct 15 Baseball great Mickey Mantle talks about his career with the New York Yankees.

Oct 22 Artist George Segal, known for his life-size, plaster cast sculptures of people, reflects on his life and work.

Oct 29 In a special Halloween program, Raymond McNally, an expert on vampire lore, tells the story of the Dracula myth, and describes the stories of the "undead" as portrayed in folklore, literature and films.

5:00 pm All Things Considered

Local funds by William Epstein, M.D., Asbland; Earl H. Parrish, M.D., Medford; and Computerland of Medford

6:30 pm Slaklyou Music Hall

- Oct 1** BRAHMS: Symphony No. 3 in F, Op. 90
- Oct 8** KHACHATURIAN: Piano Concerto (1936)
- Oct 15** BOCCHERINI: String Quintet No. 1 in C Minor, Op. 37
- Oct 22** DELIUS: Appalachia
- Oct 29** MOZART: Cassation No. 1 in G, K. 63

7:00 pm October 8 Rogue Valley Symphony

The first concert of the Rogue Valley Symphony's 1985-86 season live-on-tape. This performance features Yair Strauss conducting the Rogue Valley Symphony and members of the Oregon Shakespearean Festival company in a

tribute to the Festival in its 50th Anniversary season. The concert program includes *Much Ado About Nothing*, Op. 11, by Korngold; Incidental Music to "A Midsummer Night's Dream" by Mendelssohn; and Orchestral Music from "Romeo and Juliet" by Hector Berlioz.

9:00 pm A Canticle for Liebowitz.

A 15-part series based on the classic science fiction novel by Walter Miller, Jr. This epic tale follows the course of civilization's rebirth 600 years after thermonuclear war has devastated the Earth.

Oct 1 Acid rain from nuclear fallout foreshadows another catastrophe, and Brother Joshua, a scientist turned monk, is summoned for a dangerous mission.

Oct 8 As war ravages the globe, Brother Joseph of the Order of Liebowitz struggles with his conscience.

Oct 15 Sickness descends, and Abbot Zerchi clashes with a physician over temporal suffering and eternal salvation.

Oct 22 Brother Joshua's starship stands ready to lead the brethren of Liebowitz to safety—and a two-headed woman may hold the key to mankind's survival.

This concludes the series.

9:00 pm The Adventures of Doc Savage. Beginning October 29

The pulp novel hero of the 1930's comes to life in this series of adventures, as the powerful and indomitable Doc Savage and his cohorts fight to save the world from evil. Gadzooks! The first episode begins the seven-part story of "Fear Key."

Oct 29 Kidnapped Doc Savage is kidnapped, but escapes and learns that his abductors are members of the Santini gang, counting among their assets a list of the country's richest men.

9:38 pm Moon Over Morocco.

The adventures of Jack Flanders continue in this series produced by ZBS Media.

Oct 1 A Taste of Something Fine

Jack Flanders at long last enters the fabled magic city and finds that the lost knowledge of natural magic wasn't what he was looking for after all.

This concludes the series.

9:30 pm Ruby Beginning October 8

From the producers of "Moon Over Morocco," this series about a tough-minded futuristic detective parodies detective novels and science-fiction space epics.

Oct 8 The tough intergalactic gumshoe Ruby is hired by the Tookah, endowed with four tentacles and a red fez, to investigate who's manipulating the media on the planet Summa Nulla.

Oct 15 Ruby and the archaeologist T.J. Teru befriend Moliere, chief of the Mole People.

Oct 22 Ruby is trapped by two technowitches, Offonoff and Onoffon.

Oct 29 Ruby and the android Angel Lips have a little talk, while Teru endures too many Mole puns. (Note: Contrary to rumor, this episode was not written by Lars Svendsgaard.)

10:00 pm Post Meridian

Jazz selected for the late night.

2:00 am Sign-Off



FEB. 23-MAR. 11, 1986

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WEDNESDAY

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am About Women

Your host is Esther Nitzberg
Funds for local broadcast provided by Valley Chevrolet, Medford.

10:00 am First Concert

Oct 2 RIMSKY-KORSAKOV: Le Coq d'Or Suite

Oct 9 SAINT-SAENS: Symphony No. 3 ("Organ")

Oct 16 VAUGHAN WILLIAMS: Concerto for Two Pianos and Orchestra

Oct 23 C.P.E. BACH: Concerto in E-flat for Oboe and Strings

Oct 30 DVORAK: Symphony No. 1 in C Minor

12:00 n KSOR News

Includes the *BioRegional Report*, a series of reports on environmental, economic and resource issues, produced by the Siskiyou Regional Education Project.

2:00 pm Tonight at Carnoglo Hall

A 52-week series of recitals recorded at Carnegie Hall.

National underwriting by AT&T.

Local broadcast funded with a grant from Citizens Financial Services, Medford.

Oct 2 The London Philharmonic conducted by Klaus Tennstedt performs Symphony No. 1 by Brahms.

Oct 9 The Baltimore Symphony, David Zinman conducting, performs Wuorinen's *Crossfire*; and Dvorak's Violin Concerto with soloist Joseph Silverstein.

Oct 16 The Rotterdam Philharmonic Orchestra, James Conlon conducting, performs Janacek's *Prelude to Jealousy*, and Dvorak's Symphony No. 7.

Oct 23 Pianist Alfred Brendel performs Haydn's Sonata in E-flat, Hob. XVI: No 2, and Schubert's *Wanderer Fantasy*.

Oct 30 "Guitar Stream" folk celebration includes Gamble Rogers, Odetta, and the McInain Family Band.

3:00 pm A Note To You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

Oct 2 Victoria Sirota, biographer of Fanny Mendelssohn, joins Roland Nadeau for a conversation about the 19th-century musician and her more famous brother, Felix.

Oct 9 The world-renowned piano team of Anthony and Joseph Paratore performs a concert of transcriptions.

Oct 16 Noted Debussy scholar James Briscoe presents several newly-discovered songs by the young Debussy in a program also featuring an interview with Madam de Tinan, the composer's stepdaughter.

Oct 23 Frederick Moyer performs music by Liszt, Ravel and Dussek, as well as Reger's Prelude and Fugue in E-flat Minor for left hand alone.

Oct 30 Roland Nadeau analyzes Beethoven's Piano Concerto in B-flat, Op. 19, written in 1795.

4:00 Studs Terkol

Author, critic, folklorist and lecturer Terkol presents interviews, dramatic readings and sound tributes. Specific information on guests for October was not available at press time.



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Siskiyou Music Hall
Post Meridian (Jazz)
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5:00 pm All Things Considered

Local funds: William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland, Medford.

6:30 pm Siskiyou Music Hall

Funded by John G. Apostol, M.D.P.C., Medford.

- Oct 2** HENSELT: Piano Concerto in F Minor, Op. 16
Oct 9 SAINT-SAENS: Carnival of the Animals
Oct 16 BUCK: Grand Sonata in E-flat, Op. 22
Oct 23 SCHUMANN: Humoreske, Op. 20
Oct 30 SCHOENBERG: Chamber Symphony, Op. 9

7:00 p.m.

Music Memory Feature

Again this year, KSOR is joining the public schools in providing classical music selections for the enjoyment and education of students.

- Oct 9** CHOPIN: Prelude in E Minor
Oct 16 SMETANA: *The Moldau*
Oct 23 VARESE: *Ionization*
Oct 30 BACH: Brandenburg Concerto No. 2

Funding for local broadcast is provided by Hampton Holmes Realtors of Ashland

9:00 pm Vintage Radio

Highlights of the best—and worst—of drama and entertainment in radio's "Golden Age."

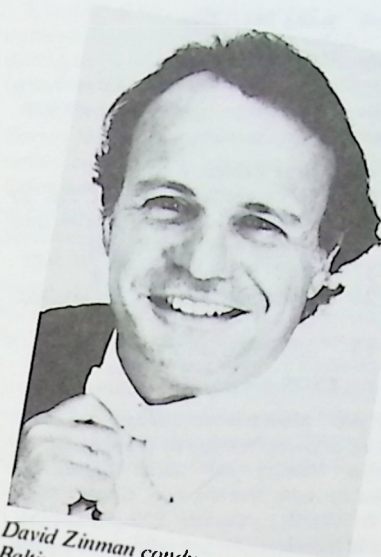
9:30 pm Lord Peter Wimsey

The exciting conclusion of *Five Red Herrings*, and the beginning of a six-part dramatization of Dorothy L. Sayer's classic, *Have His Carcass*, in which Lord Peter and mystery writer Harriet Vane collaborate to solve a puzzling murder case.

Oct 2 Reconstruction In the conclusion of this baffling case, Lord Peter reconstructs events from the night of the murder, proving all theories wrong.

Oct 9 The Evidence of the Corpse (*Have His Carcass*, episode 1) While on vacation, Harriet Vane discovers a corpse on a lonely beach, but by the time she summons the authorities, it disappears.

Oct 16 Lord Peter Sets A Trap Assisting in the mystery, Lord Peter pursues his theories to London, while Harriet remains behind to do some of her own sleuthing—winding up in the arms of a charming professional dancer.



David Zinman conducts the Baltimore Symphony

Oct 23 A Dutiful Son Suspect Henry Weldon arrives to comfort his wealthy mother, but Lord Peter and Harriet are not convinced of his filial affection.

Oct 30 A Snake in the Grass Harriet's insistence on pursuing the investigation leads to an amorous embrace with one of the suspects.

10:00 pm Sidran on Record

Jazz pianist and scholar Ben Sidran returns with his series tracking trends in the jazz world.

Oct 2 Saxophonist David Sanborn is featured guest.

Oct 9 Guitarist John Scofield leads listeners through a practical history of the blues.

Oct 16 A performance by trombonist Craig Harris proves why he is regarded as one of the "young lions" of jazz.

Oct 23 Vibraphonist Mike Mainieri discusses his album "Modern Times," and offers insights into records by his colleagues.

Oct 30 Drummer/composer Bob Moses invites listeners into his recording studio to hear multi-track tapes of his album "Visit with the Great Spirit."

11:00 pm Post Meridian

More jazz for the night time.

2:00 am Sign-Off

THURSDAY

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am Veneration Gap

Senior citizens' news, views, and events are the focus of this series, produced by KSOR. Host Marjorie McCormick.

10:00 am First Concert

Oct 3 SZYMANOWSKI: Myths, Op. 30

Oct 10 MOZART: Quintet for Horn and Strings in E-flat, K. 407

Oct 17 IVES: Symphony No. 4

Oct 24 PAGANINI: Violin Concerto No. 3 in E

Oct 31 MOZART: "Hunting" Quartet

12:00 n KSOR News

2:00 pm Music from Europe

A series of performances by great European orchestras. Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass.

Oct 3 Works by Berlioz, Richard Strauss, Klami and Mendelssohn are performed by the City of Birmingham Symphony Orchestra, the Finnish Radio Symphony, and the Stuttgart Radio Symphony.

Oct 10 The Stuttgart Radio Symphony Orchestra, the Finnish Radio Symphony and the Berlin Philharmonic perform music by Brahms, Bach, Reger, Schreker and Henze.

Oct 17 The Hilversum Promenade Orchestra, the Finnish Radio Symphony Orchestra, and the Berlin Philharmonic perform works by Wilms, Takemitsu, Webern, and Richard Strauss.

Oct 24 Performances from the 1984 Ludwigsburg Festival are featured, as well as music from concerts by the Berlin Philharmonic and the Finnish Radio Symphony Orchestra.

Oct 31 Baritone Dietrich Fischer-Dieskau and the Berlin Philharmonic are featured in performances of works by Webern and Pfitzner.

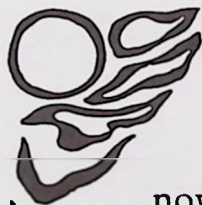
4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing interviews with leading figures in health, education, science, psychology, religion, the arts and humanities. *Program acquisition funded by the Golden Mean Bookstore of Ashland. Local transmission funded by grants from: Doctor Marc Heller, Siskiyou Chiropractic Clinic, Ashland; Dr. John Hurd, Hurd Chiropractic Center, Klamath Falls; and by The Websters, Spinners and Weavers of Guanajuato Way, Ashland.*

Oct 3 The Inner Volco (with Dorothy Fadiman) Some call it intuition, the spark of imagination, or inner knowing; others don't believe it exists at all. In this conversation with filmmaker Dorothy Fadiman, she openly shares her experiences of the voice within.

Oct 10 Stops Along the Path (with Peggy Taylor and Rick Ingrasci, M.D.) How can we make our mundane activities a part of the path? In this conversation, these two editors of the *New Age Journal* share insights on the "inner teacher," the "perils of the path," and the compassion that comes with understanding.

Oct 17 Search for Meaning (with Pir Vilayat Inayat Khan) During troubled times, contemplative ways can be immensely useful, according to Pir Vilayat, who sheds light on the mysterious whirling dervishes and also describes the origins of Sufism and its relationship to Islam.



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Oct 24 Daily Bread (with Wendell Berry) Farmer, ecologist and writer Wendell Berry provides some rich and fertile ground for recreating life and culture.

Oct 31 Sustaining the Land, with Wes Jackson Reconnecting to the land and living in harmony with the natural environment are the twin touchstones of this eloquent advocacy of sustainable agriculture.

5:00 pm All Things Considered

Local funds: William Epstein, M.D., Ashland; Earl G. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Oct 3 MOZART: Requiem in D Minor, K. 626

Oct 10 VERDI: String Quartet (arranged for string orchestra)

Oct 17 BEETHOVEN: Violin Concerto in D, Op. 61

Oct 24 WHITE: Lamentations of Jeremiah

Oct 31 LISZT: Dante Symphony

8:00 pm The KRONOS Hour

The world-renowned Kronos String Quartet, which performs frequently in southern Oregon, is featured in this series of concert programs. Kronos is one of the few quartets specializing in 20th-century music, and their unconventional approach to performance and repertoire excites even those who find most 20th-century chamber music formidable.

Oct 3 This program features music by Terry Riley, Duke Ellington, Thelonius Monk, Frank Zappa, Bartok and Doug Adams.

Oct 10 The Kronos performs three works: *Tetras*, by Iannis Xenakis; *Changes*, by Philip Glass; and the String Quartet No. 10 by Shostakovich.

Oct 17 This program includes music by Aulis Sallinen, Ken Benshoof, Anton Webern and Jimi Hendrix (!).

Oct 24 Kronos performs Ben Johnston's String Quartet No. 4; *Quartet Set*, by Lou Harrison; and *Thirty Pieces for String Quartet*, by John Cage.

Oct 31 This performance includes works by Conlon Nancarrow, Thelonius Monk, LaMonte Young and Charles Ives.

9:00 pm Chautauqual

SOSC English professor Erland Anderson, and Barry Kraft and Shirley Patton of the Oregon Shakespearean Festival host this weekly program of literary readings, discussions, and interview.

9:30 pm Faces, Mirrors and Masks

A repeat of this award-winning series which introduces Latin America writers who are producing some of the most unusual and exciting fiction in the world.

Oct 3 Nobel Prize-winning author Gabriel Garcia Marquez speaks of his work and his native country, and listeners visit Aracataca, Colombia, which Marquez called "Macondo" in his second novel, *One Hundred Years of Solitude*.

Oct 10 A look at the childhood of Argentinian writer Jorge Luis Borges, and the influence of his father's library illuminates this brilliant man's philosophical fantasies.

Oct 17 Noted actor Hector Elizondo reads from the works of the great anthropologist and novelist Jose Maria Arguedas, whose sympathies were divided between the Peru of the Quechua-speaking Indians and the Peru of the Spaniards.

Oct 24 An exclusive interview with Guillermo Cabrera Infante combines with music from his personal collection to reveal his love for the show-biz side of Havana—and the reason he was exiled from Cuba after the revolution.

Oct 31 Gregoria Rosenblum portrays Nobel Prize-winning author Miguel Angel Asturias, who mocked dictatorships in his novel *El Senor Presidente*, but later was able to strike an uneasy peace with the dictatorial government of his native Guatemala.

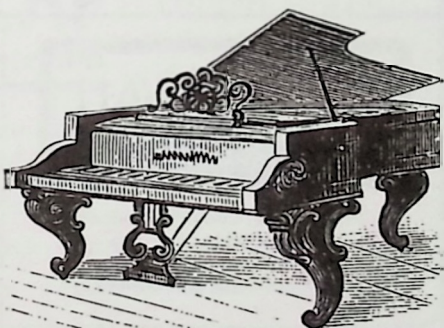
10:00 pm Jazz Album Preview

Showcasing some of the best and latest jazz.

10:45 pm Post Meridian

Jazz selected for a goodnight.

2:00 am Sign-Off



FRIDAY

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC Report

10:00 am First Concert

Oct 4 BRAHMS: Symphony No. 2 in D, Op. 73

Oct 11 BRUCKNER: Symphony No. 9 in D Minor

Oct 18 ALKAN: Concerto for Solo Piano

* **Oct 25** BIZET: Jeux D'Enfants

12:00 n KSOR News

2:00 pm Orchestre Symphonique de Montreal

KSOR presents a series of broadcast concerts featuring this world-renowned orchestra, conducted by Charles Dutoit. Produced by WFMT, Chicago.

Oct 4 Raymond Leppard conducts an all-Handel program, including: the Concerto in C ("Alexanderfest"); *Apollo e Dafne*, dramatic cantata for soprano and baritone, with soloists soprano Heather Harper and baritone Dale Duesing; and Music for the Royal Fireworks.

Oct 11 Charles Dutoit conducts two works by Stravinsky: *Scherzo fantastique*, and *The Firebird* (1910); and Beethoven's Piano Concerto No. 3 in C Minor, Op. 37, with soloist Murray Perahia.

Oct 18 Zubin Mehta conducts Wagner's Overture to *Rienzi*; the Chamber Symphony No. 1, by Schoenberg; and Tchaikovsky's Sixth Symphony.

Oct 25 Charles Dutoit conducts the *Roman Carnival Overture* by Berlioz; *The*

Song of the Nightingale by Stravinsky; *Daphnis et Chloé*, Suite No. 2, by Ravel; and the Piano Concerto No. 1 in C, Op. 15, by Beethoven, with soloist Rudolf Serkin.

4:00 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series of hour-long programs encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings & Loan.

Oct 4 James Williams plays some of his original tunes, including "Inner Urge," and duets with Marian in "Groovin' High," and "You'd Be So Nice To Come Home To."

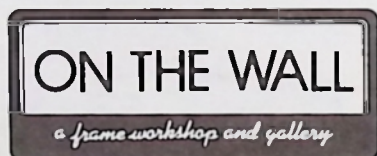
Oct 11 The Late Eubie Blake is featured in one of his last performances, displaying the vigor and enthusiasm that marked his ninety-year career.

Oct 18 The Late Mary Lou Williams, who demonstrates her prodigious technique and talks about the role of women in jazz, plays her own tunes, "Baby Man," and "Rose Mae."

Oct 25 The late Bill Evans is featured in one of his final performances, playing "All of You," and "The Touch of Your Lips," and teaming with McPartland on "In Your Own Sweet Way."

5:00 pm All Things Considered

Local funds: William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.



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Eubie Blake

6:30 pm Slakyou Music Hall

- Oct 4** DVORAK: Piano Quintet in A, Op. 81
Oct 11 R. STRAUSS: Ein Heldenleben, Op. 40
Oct 18 BEETHOVEN: String Quartet No. 13 in B-flat, Op. 130
Oct 25 RAMEAU: Four Pieces for Harpsichord

8:00 pm New York Philharmonic

Oct 4 Erich Leinsdorf conducts Copland's *Music for Theatre*; Bartok's Third Piano Concerto, with soloist Malcolm Frager; and Brahms' Symphony No. 2 in D, Op. 73.

Oct 11 Zubin Mehta conducts the Concerto for Flute, Strings and Continuo in D Minor, with soloist Jeanne Baxtresser; and Mahler's Symphony No. 5.

Oct 18 Jiri Belohlavek conducts Bartok's Divertimento for String Orchestra; Beethoven's Piano Concerto No. 1 in C, Op. 15, with soloist Jeffrey Kahane; and Dvorak's Symphony No. 7.

Oct 25 Zubin Mehta is joined by soprano Galina Vishnevskaya, bass Matti Salminen, and the New York Choral Artists in performances of the cantata, *Alexander Nevsky*, by Prokofiev; and Songs from *Boris Gudonov*, by Mussorgsky.

10:00 pm American Jazz Radio Festival

Another season of the finest live performances from jazz clubs, concerts and festivals throughout the country.

Oct 4 Vocalist Nancy Wilson performs in a concert recorded in Long Beach, California.

Oct 11 A concert at Liberty State Park in Jersey City, New Jersey, pays tribute to Dizzy Gillespie, who performs with drummer Eddie Gladden, saxophonist Richie Cole, and pianists Mickey Tucker and Walter Davis, Jr.

Oct 18 Pianists Dollar Brand and Kirk Lightsey join forces in a concert from the Smithsonian Institution in Washington, D.C.

Oct 25 Windham Hill Night! Three solo performances from Atlanta's Symphony Hall feature guitarist Alex de Grassi, violinist Darol Anger and pianist Barbara Higbie.

12:00 m Post Meridian

Jazz to end the week.

2:00 am Sign-Off

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SATURDAY

* by date denotes composers birthdate

7:00 am Ante Meridian

Includes:

8:30 am Diana Coogee commentaries

9:30 am Future Forward: Arts commentaries for the '80s.

10:00 am Jazz Revisited

Host Hazen Schumacher explores the world of vintage jazz, with background and commentary on America's rich jazz heritage. *Local broadcast funded by Gregory Lumber Resources, Glendale and Klamath Falls.*

Oct 5 Billie's Backings Billie Holiday recordings with a variety of instrumental backing.

Oct 12 Duke In 1939 Ellington recordings with notes from the Smithsonian album highlighting 1939. (Note! Because of the early opera start today, this program will be heard at 9:30 am).

It's Our 10th Anniversary!

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Oct 19 Jazz Style In Kansas City

Records noted in Ross Russell's 1971 book on jazz from Kansas City and the Southwest.

Oct 26 Art Tatum Some Tatum solo and trio recordings including a few from a Smithsonian recording.

10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians. (Note! Because of the early opera start-time, Micrologus will not be heard on October 12.)

11:00 am NPR World of Opera

This month features two world of opera productions, from the Netherlands Radio and the 1985 Beyreuth Festival.

Oct 5 Boris Gudonov by Mussorgsky Edo de Waart conducts the Netherlands Radio Philharmonic Orchestra and Choir, along with principals Enid Hartle, Sylvia Schlutter, Ans van Dam, Robert Lloyd, and Henk Smit.

Oct 12 Tannhauser by Wagner Giuseppe Sinopoli conducts this classic Wagner opera, with Richard Versalle in the title role, Cheryl Studer as the virtuous Elizabeth, and Gabriele Schnaut as the goddess Venus. Note! This opera has an early air time of 10:00 am!

11:00 am The Canadian Opera Company. Beginning October 19th

A series of six opera broadcasts by Canada's leading opera company, which United Press International has called "first class." The series is produced by WFMT, Chicago.

Funded by the Province of Ontario.

Oct 19 Il Trovatore by Verdi. Cal Steward Kellogg conducts. The cast includes Jeffrey Wells, Margarita Castro-Alberty, Odette Beaupre, Allan Monk, Ermanno Mauro, Livia Baudi, John Neibeor, and Ben Heppner.

Oct 26 Tosca by Puccini. Pao Peloso conducts, and the cast includes Jeffrey Wells, Maurice Brown, Giorgio Lamberti, Johanna Meier, Cornelius Pthof, Barry Stillwell, and John Fanning.

3:00 pm Pittsburgh Symphony Orchestra

The Pittsburgh Symphony Orchestra returns to KSOR with 26 new concerts from its 1984-85 "Season for a Lifetime." Guest conductors include Klaus Tennstedt, Leonard Bernstein, Antal Dorati, and Lorin Maazel.

Oct 5 Klaus Tennstedt conducts two works by Schubert: Symphony No. 8 ("Unfinished"), and Symphony No. 9 in C, D. 944.

Oct 12 Leonard Bernstein conducts Beethoven's *Leonore* Overture No. 3; "Non piu mesta," from Rossini's opera *Cinderella*; Stravinsky's "Firebird" Suite; and Bernstein's own "Jeremiah" Symphony.

Oct 19 Michael Tilson Thomas conducts Ives' Third Symphony; Schumann's Cello Concerto in A Minor, Op. 129, with soloist Lynn Harrell; and Beethoven's Symphony No. 8.

Oct 26 Pre-empted by Scarlatti Special

3:00 pm October 26
Scarlatti Birthday Special

October 26th is the 300th anniversary of the birth of the great baroque composer Domenico Scarlatti. In addition to the Scarlatti keyboard sonatas series (see Monday at 10:30 pm), KSOR presents this special concert from the European Broadcasting Union. The RAI Torino Chamber Orchestra and Chorus, with soloists sopranos Patrizia Pace, Miwako Matsumoto; mezzo-soprano Helga Muller Molinari; and tenor Iorio Zennaro; perform Sinfonias Nos 1, 2, 4, 5, 11, 14, and 16, and the Serenate for four voices, chorus and chamber orchestra. Bruno Martinotti conducts.

5:00 pm All Things Considered

The news doesn't stop on weekends! Neither does National Public Radio's award-winning news department.

6:00 pm A Prairie Home Companion

Garrison Keillor and his friends from Lake Wobegon return to KSOR.

See the Good Company page for funders.

8:00 pm October 26
KSOR Community Radio Party

Just in time for Halloween, KSOR and the Ashland Folk Music Club are throwing another Community Radio Party. Host Mark Nelson will be joined by a number of excellent folk musicians, assorted goblins and zombies, and "Items from the Refrigerator Door."

Be a part of the studio audience!
Make reservations by calling 482-6301. Admission is free, but seating is limited. Of course, we invite you to listen at home if you can't join us in the studio.

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:00 pm The Blues

Your host is Lars Svendsgaard. The program will occasionally feature the radio series "Harlem Hit Parade."

2:00 am Sign-Off



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The Dogs In The Yard

The nights are longer now. I sit in bed with the lamp blaring at me. It blinds me from the room in which I exist. I hold the small necklace that I found earlier today when I was out in the yard. There were no cars out on my street today. The dogs in the yard sat silently looking for an object to even catch their attention. I saw no one.

After the fall, I came back to the old home. It's still the same here. I still sit in my house staring at the television, I never really turn it on. Nothing can disturb me. It is like a grave in here.

The nights are longer and sleepless now. I get up and go to my window and look into the street. The very empty street. I watch the clouds pass through the bright winter's moon. I look at the dogs in the yard. Seeby, the boxer I own, is looking up at the moon. So is Tandy, my cocker spaniel.

Why can't I fly tonight? It happened before. I went to the moon where the man sits looking down on our troubled planet. Should I keep on going? Should I try again? I know where I'm going tonight—out of my mind. That's where I'm going. I want to be lazy, like the dogs in the yard. I want to hear them speak. What are they thinking? I want to stand on the moon. Should I keep on going?

Is it all real? After the fall I lost a lot of memory, but now it is rightfully mine again. Is this house really the place where Nancy died? Is this house the place that I own? I remember vividly the dog I found seven years ago. He was out on the old freeway. Now he is one of the dogs in the yard. His name is Fester, he is a dachshund. So is Zeta. She is looking up at me right now.

As I stare at the empty street, I decide to be alone for the rest of my life. Maybe I'll just look out into the empty street at nothing. Don't get me wrong, I love the dogs in the yard. But after the fall, after Nancy's death, I just feel that I want to be alone. I don't need companions.

After Nancy died I took the fall. It was strange, I felt like I didn't want to live anymore, or that I could just move away to some island in the sea where no one could find me. I didn't want to live here; I broke up. I had to see a doctor for awhile. Now I'm fine, but I want to be alone. Love is a razor; I felt its cold sharp blade.

I am looking at the street lamp across the street; it is very bright. Roddy, my poodle, just walked into the yard. He is now joining the others; they are like brothers and sisters. I am like their father.

Just now I realized that the dogs are cold. The dogs in the yard are cold. I can't have this. If I lost them now, I don't know where I'd go.

I open up the window at which I stand and the cold leaps into my pj's. Jack Frost flies from my mouth as I try to breathe in the cold air. There is dew covering the yard and my whole house.

Frankie, my other cocker spaniel, is at the foot of my window wagging his tail happily at me. No food now. The other dogs see me. They are very important to me. A bucket of cold water splashes over my body when I think of losing them.

I look into the street, there is a car going by. The dogs in the yard turn their heads and look. It is a pickup truck on my street. It is going very slowly. All the dogs are looking; so am I. The car leaves my street.

I look down at the necklace I hold.

Whose is it? I found it in the yard. The reason I picked it up was because I thought Nancy might have dropped it. But when I was feeding the dogs, I remembered Nancy was gone.

I'm closing the window. The dogs turn and look at me when the sound of the screeching window breaks the cold night air. I look at all of them and nod. They respond by wagging their tails at me. I start toward my bed, it is cold. I have no electric blanket. I hear Frankie barking in the yard. I lift the sheets to my bed and step out. The light above my bed blinds me with its cruel light. I reach up and turn it off. I always wanted to take that journey after Nancy died. Let me ask you. Am I going out of my mind tonight? After the fall I have noticed a definite change. I try to live through.

From my small cold bed in the dark room, I look across the street at the street lamp. There is something about it that attracts my attention. Is it the light that shines as brightly as something I once had?

My digital clock on the dresser next to the bed reads 3:04 a.m. I have no sleepiness, just confusion and wonder.

I had a good job before the fall. I was the manager of a small theater. I had to drop it off after the fall because it was too much strain. It paid very well but I couldn't handle it.

The dogs in the yard are all that matter anymore. They are my most valuable possessions. I don't own any cats, just the dogs in the yard. I can hear one of them growling; I think it is Tandy. They have food and water along the side of the house, this house. There's not much I can say about my food situation. I use all the money I can get on bills and food for the dogs. My fridge is empty, but at least their stomachs aren't.

I hear the wind blowing; the trees along the side of the house are scraping the rusty gutters on the side of my roof. I can hear

the television antenna making an ugly screech as it swings with the force of the wind. I hear the windows in my living room rattling; they aren't very well sealed. I can hear the dogs in the yard running for shelter. It must be raining.

The street lamp across the street has just gone out. I sit up to attention quickly. Blackout. I reach to the lamp above my bed and turn the switch. I hear the clicking, but not the snap of electricity. There is no light. Stuck in the dark now.

I do want to leave this place. I want to run from the darkness. They say you can't run from your problems, but I don't care. I want to take the journey. It's too much.

I reach to the drawer in the dresser and open it. I can feel the cold handle. I open the drawer quickly and pull out my flashlight. It's on now, the beam is faint but visible. I scan the room with the beam. I point it at the closet; it is empty.

Just like my mind, empty. I don't care about all the others, I want to be separate. I hear Tandy whine at the foot of my window; the lights just came back on. I switch the flashlight off. The lights just came back on. So did my will to live here.

If I ran, I would be deserting the dogs in the yard. I couldn't leave them to die. I will live a long life. I will be here if you want to talk. This has been the worst part of my life. The fall took a lot of my greatest memories, but it will not take my sanity...

—Ron Young

Ron Young, a Crater High School student, was a 1985 Young Writers winner of a state competition sponsored by the Oregon Arts Foundation, the National Endowment for the Arts, and the Oregon Department of Education. His entry, "The Dogs in the Yard," won him a week of study at Lewis and Clark College with professional writers.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9:15 am and Noon

- 1 **Concert: Rogue Valley Symphony and Oregon Shakespearean Festival actors** present music and dramatic sketches to salute the Festival's 50th anniversary. 8 pm. Music Recital Hall, Southern Oregon State College. Tickets: Benjamin Franklin Savings & Loan or call (503) 482-6353 **Ashland.**
- 1 **thru 11 Exhibit: Sandra Gullikson, drawings; Annie Dempsey, soft sculpture.** Hanson Howard Galleries, 505 Siskiyou Blvd. (503) 488-2562 **Ashland.**
- 1 **thru 12 Exhibit: Spinning & Weaving Instructors' Show** The Websters, 10 Guanajuato Way (503) 482-9801 **Ashland.**
- 1 **thru 13 The Winburn Way: After School Workshops** in-dance (folk, ballet, modern, tap), visual arts, acting, writing, foreign languages. Info at: Ashland Community Center, 59 Winburn Way (503) 488-0231 **Ashland.**
- 1 **thru 19 Exhibit: Christina Singh, slate-works; and oils by eight women.** Grants Pass Museum of Art Riverside Park, Tues-Sat 12-4 pm (503) 479-3290 **Grants Pass.**
- 1 **thru 19 Exhibit: Trina Badarak, jewelry; Janice Powenski, weavings; Nancy Guisti, raku vessels.** 230 Second Street Gallery 230 Second St., Old Town Bandon (503) 347-4133 **Bandon.**



The Winburn Way

- 1 **thru 23 Exhibit: Robert DeVoe, Watercolors.** Reception: Wed. Oct. 2, 7-9 pm. Stevenson Union Gallery Southern Oregon State College Mon-Thurs 8 am-9 pm, Fri 8 am-6 pm (503) 482-6386 **Ashland.**
- 1 **thru 27 Seven Plays** at the Black Swan and the Angus Bowmer Theatre. Oregon Shakespearean Festival 8:30 pm. Tues-Sun. Box Office: (503) 482-4331 **Ashland.**
- 1 **thru 30 Exhibit: Photos of Ashland by Helga Jane Motley.** Hours: 1-5 pm Tues-Sat. Southern Oregon Historical Society, Swedenburg House, Siskiyou Blvd. at Mountain (503) 488-1341 **Ashland.**
- 1 **thru 30 Exhibit: Joan Smith, Watercolors and fabric painting.** Hours: Mon-Fri 8 am-5 pm College Union Art Gallery Oregon Institute of Technology (503) 882-6321 **Klamath Falls.**
- 1 **thru 31 Exhibit: Doreen Walsh, Batiks** The Galleria at the Mark Antony 212 E. Main Street (503) 482-1721 **Ashland.**
- 1 **thru 31 Exhibit: Gwen Stone, paintings** Tues-Fri 10-5:30, Sat 10-4 On The Wall Gallery, 217 E. Main Street (503) 773-1012 **Medford.**
- 1 **thru 31 Exhibit: Member Show** Pacific Folk & Fine Arts Gallery Jackson St. & Hwy. 101 (503) 332-2512 **Port Orford.**
- 1 **thru 31 Exhibit: Paintings, Prints, Drawings on Shakespeare theme.** Gallery talks daily 10 am; 1 pm "Shakespeare & the Seven Deadly Sins" and "Legality vs. Morality." 10-6 Daily & 7-9 pm Mon; closed Tues. Shakespeare Art Museum 406 B Street (between 3rd & 4th) (503) 488-0332 **Ashland.**
- 1 **thru 31 Exhibit: Henry Mangravite, Oils and Pastels.** Hours: Mon-Sat. Noon-6 pm Botticelli Gallery 311 B Street (at 2nd Street) (503) 488-0411 **Ashland.**
- 1 **thru 31 Exhibit: Polish Tapestries** Chata Restaurant 1212 S. Pacific Highway (503) 535-2575 **Talent.**

2 **thru 26 Exhibit: Bruce West, sculpture**
Reception: Wed. Oct. 2, 5-7 pm
Rogue Gallery, 40 S. Bartlett
10 am-5 pm Mon-Sat.
(503) 772-8118 **Medford.**

3 **Concert: Rogue Valley Symphony & Oregon Shakespearean Festival actors**
present music and dramatic sketches to salute the Festival's 50th anniversary.
8 pm. First Baptist Church. Tickets:
Benjamin Franklin Svgs. & Loan or call
(503) 482-6353 **Grants Pass.**

4 **Concert: Swan Street Trio**
Flute, piano and voice.
8 pm. OIT Auditorium.
Oregon Institute of Technology.
(503) 882-6321 **Klamath Falls.**

4 **thru 6 Gold Diggers Antique Show**
for the Southern Oregon Historical Society. Hours: 9 am-9 pm at
Medford Armory, S. Pacific Highway
(503) 899-1847 **Medford.**

4 **thru 26 Exhibit: Latin American Women Artists by Betty LaDuke**
Noon-6 pm weekdays, 1-4 Sat.
Umpqua Valley Art Center
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg.**

4 **thru 31 Exhibit: Laura Volkering, Photo murals.** Reception Oct. 5 5-7 pm.
Coos Art Museum, 235 Anderson
Tues-Sun, Noon-4 pm
(503) 267-3901 **Coos Bay.**

5 **Storyteller Thomas Doty**
Benefit for Soda Mountain Wilderness Council. 8:30 pm. Tickets at door:
Ashland Community Center.
59 Winburn Way
(503) 488-2100 **Ashland.**

5 **Workshop: Indigo Dye by Molly Hanner**
10 am-4 pm, The Websters
10 Guanajuato Way. Pre-registration:
(503) 482-9801 **Ashland.**

5 **Concert: Rogue Valley Symphony and Oregon Shakespearean Festival actors**
present music and dramatic sketches to salute the Festival's 50th anniversary.
8 pm. Medford High Auditorium.
1900 N. Keeneway Drive. Tickets:
Benjamin Franklin Svgs. & Loan or call
(503) 482-6353 **Medford.**

5 **thru Nov. 2 Exhibit: Lynne Wasser, handmade paper; Ron Sommer, paintings**
Reception: Sun. Oct. 6, 2-4 pm.
Hanson Howard Galleries
505 Siskiyou Blvd.
(503) 488-2562 **Ashland.**

6 **thru 31 Exhibit: Lyle Matoush, A collection of prints.**
Hours: Sun-Thurs. 1-4 pm.
Klamath Art Gallery, 120 Riverside Dr.
(503) 883-1833 **Klamath Falls.**

7 **Jury Day** Accepting fiber art work.
10 am-6 pm. The Websters
10 Guanajuato Way.
(503) 482-9801 **Ashland.**

7 **Film: Return of the Raven**, biography of Edison Chiloquin. 7:30 pm.
Mt. Shasta Room. Reception following.
Oregon Institute of Technology.
(503) 882-6321 **Klamath Falls.**

7 **Concert: Rogue Valley Symphony and Oregon Shakespearean Festival actors**
present music and dramatic sketches to salute the Festival's 50th anniversary.
7:30 pm. Bownmer Theatre.
Oregon Shakespearean Festival.
(503) 482-4331 **Ashland.**

7 **thru 31 Exhibit: F.L. Hiser, photography plus Guild artists.** Mon-Sat 10 am-5 pm.
West Coast Professional Artists Guild
800 Chetco Avenue
(503) 469-4413 **Brookings.**



Rogue Valley Symphony

8 **and 9 Bus Tour visiting Bandon Museum And Cape Arago.** 8 am departure from Jacksonville Museum.
Southern Oregon Historical Society.
(503) 899-1847 **Jacksonville.**

8 **15, 22 and 29 Workshop: Beginning Spinning by Dona Zimmerman**
7-9:30 pm The Websters
10 Guanajuato Way. Pre-registration
(503) 482-9801 **Ashland.**

8 **thru Dec 14 Plays: Six World Premieres**
in repertory. 8 pm Tues-Sun.
New Playwrights Theater, 295 E. Main
(503) 482-9236 **Ashland.**

10 **Book Discussion Group.** 5:15-6:15 pm.
Sponsor: Douglas County Library
(Group chooses book)
(503) 440-4310 **Roseburg.**

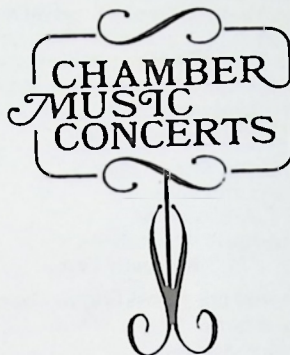
- 11 **Workshop: Inkle Weaving (for children)** by Jim Field. 10 am-3 pm. The Websters. 10 Guanajuato Way. Pre-registration: (503) 482-9801 **Ashland.**
- 11 **12, 13, 18 & 19 Play: I Remember Mama** 8 pm, except 2 pm matinee on 13th Crescent Elk Auditorium. 10th and G. Ticket information: (707) 464-1311 **Crescent City.**
- 11 **12, 17-20, 25 & 26 Play: Norman, Is That You.** 8 pm. On Broadway Theatre. 226 S. Broadway (503) 269-2501 **Coos Bay.**
- 11 **thru Nov. 1 Exhibit: Calligraphy by Southern Oregon Artists.** Lithia Creek Arts. Mon-Sat. 10-5:30 pm; Sun 11-4 pm 31 Water Street (503) 488-1028 **Ashland.**
- 12 **Concert: Essence of Lennon, his music & poetry, performed by Dave Marston** 8 pm. Harbor Hall. 210 Second St., Old Town Bandon (503) 347-9712 **Bandon.**
- 12 **Workshop: Australian Locker-Hooking by Dona Zimmerman.** 10 am-1 pm. The Websters. 10 Guanajuato Way. Pre-registration: (503) 482-9801 **Ashland.**
- 13 **Meeting: Watercolor Society** 2 pm. Umpqua Valley Arts Center 1624 W. Harvard Blvd. (503) 672-2532 **Roseburg.**



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- 13 **thru 31 Exhibit: Member Show** 230 Second St. Gallery 230 Second Street. Old Town Bandon (503) 347-4133 **Bandon**
- 14 **Meeting: Umpqua Valley Writer's Assn.** 2 pm. Umpqua Valley Arts Center. 1624 W. Harvard Blvd. (503) 672-2532 **Roseburg.**
- 16 **Books and Bagels** 12:15 pm in the Library Umpqua Community College (503) 440-4600 **Roseburg.**
- 17 **Concert: Saturday Brass Quintet** 7:30 pm. COS Theatre. Tickets and "Big Five" Series brochure available at College of the Siskiyou 800 College Avenue (916) 938-4462 **Weed.**
- 18 **19 and 26 Workshop: Weaving a Triangle Shawl on a Frame Loom by B-Ann Dunlap** Fri 6-9 pm; Sats 10 am-1 pm. The Websters. 10 Guanajuato Way. Pre-registration: (503) 482-9801 **Ashland.**
- 19 **Concert: Oregon String Quartet, Works of Haydn and Beethoven** 8 pm. Harbor Hall. 210 West Second St., Old Town Bandon (503) 347-9712 **Bandon.**



Backwoods Jazz Trio

- 19 **Masquerade d'Automne.** Champagne buffet, Entertainment & Dancing to the Bruce Gilley Band.
Hours: 8:30 pm-1 am.
Umpqua Valley Arts Center.
1624 W. Harvard Blvd., Call:
(503) 672-2532 **Roseburg.**
- 20 **Sunday Social at Beekman House**
Historical crafts demonstration.
470 East California.
Southern Oregon Historical Society.
(503) 899-1847 **Jacksonville.**
- 22 **thru Nov. 9 Exhibit: Barkley Barkley, paintings; Branson Stevenson, etchings**
Grants Pass Museum of Art
Riverside Park. Tues-Sat 12-4 pm.
(503) 479-3290 **Grants Pass.**
- 23 **Book and Breakfast** 6:30 am.
Sponsor: Douglas County Library
Douglas County Justice Hall Cafeteria
(503) 440-4310 **Roseburg.**
- 24 **Umpqua Valley Weavers Guild**
10 am. Umpqua Valley Arts Center

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- 24 **thru 26 Play: Side by Side by Sondheim**
A Cabaret Production. 8 pm.
Dorothy Stolp Theatre
Southern Oregon State College
(503) 482-6348 **Ashland.**
- 26 **Concert: Backwoods Jazz Trio**
8 pm. Harbor Hall
210 West Second St., Old Town Bandon
(503) 347-9712 **Bandon.**
- 29 **Concert: Chamber Music Series**
Trio di Milano
8 pm. Music Recital Hall
Southern Oregon State College
(503) 482-6331 **Ashland.**
- 29 **Concert: Robert McDuffie**
8 pm. Community Concert Series.
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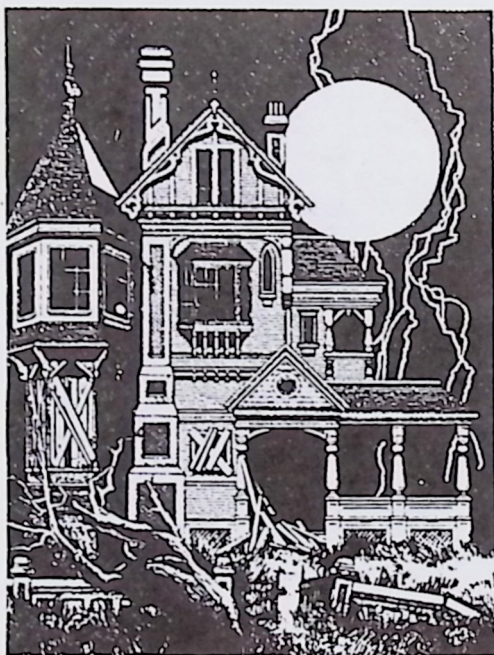
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Guide Arts Events Deadlines

November Issue: September 15

December Issue: October 16

January Issue: November 13

Mail To: Arts Events, KSOR Guide
1250 Siskiyou, Ashland, OR 97520

Calendar of the Arts Broadcast

Items should be mailed well in
advance to permit several days of
announcements prior to the event.
Mail to: KSOR Calendar of the Arts
1250 Siskiyou, Ashland, OR 97520

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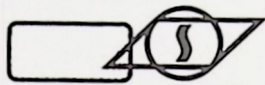
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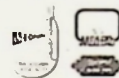
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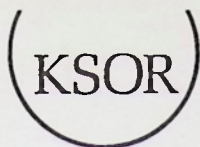
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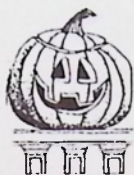


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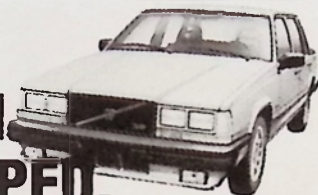
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